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ABSTRACT

The College Music Society is an international organization whose members represent all areas and disciplines of music education. The proceedings from both the 1985 annual meeting of the National Society and the regional meetings reflect the larger educational concerns and problems that face the profession. Papers included from the National meeting plenary session are: (1) "Fact and Value in Contemporary Musical Scholarship" (Margaret Bent); (2) "Sense and Sensibility: What Can We Know about Music? (What Do We Want to Know?) (Wallace Berry); (3) "Fact and Value in Contemporary Musical Scholarship (Phillip Rhodes); and (4) "Fact and Value: In Search of the Pattern That Connects" (Carol Robertson). Responses to the plenary addresses and the comments on the responses are included. In addition, the report of the 28th Annual Meeting of the Music Society in Vancouver, British Columbia (November 7-10, 1985), an index of all performances, and reports of the 1985 annual meetings of the regional chapters are featured. (NL)

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THE COLLEGE MUSIC SOCIETY

CMS PROCEEDINGS
The National and Regional Meetings

1985

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CMS PROCEEDINGS
The National and Regional Meetings

1985

Edited by William E. Melin,
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The College Music Society

The College Music Society, an organization representing over 5,500 music teachers in institutions of higher learning in the United States, Canada, and Europe, is designed to gather, consider and disseminate ideas on the philosophy and practice of music as an integral part of higher education, and to develop and increase communication among the various disciplines of the music profession. The Society provides a forum for interdisciplinary issues among the special interest areas within the music field, and for the broader issues of higher education.

The Society is governed by an Executive Committee (President, Past-President or President-Elect, Vice-President, Secretary, Treasurer) and Board Members representing the disciplines of composition, ethnomusicology, music education, music in general studies, musicology, performance and theory.

The CMS maintains an ambitious publication schedule including regular issues of the Society's professional journal, *College Music Symposium*, and an immensely valuable and popular biennial *Directory of Music Faculties in Colleges and Universities, U.S. and Canada*. An ongoing series of *CMS Reports* has addressed such issues as the status of women in the profession, racial and ethnic directions in American music, and music in general studies. Another series, *Bibliographies in American Music*, has produced monographs on George Gershwin, William Billings, Arthur Foote, Louis Moreau Gottschalk, Charles Griffes, Haydn in America, and studies of first performances in America, American master's theses, and the American piano concerto.

In the late 70s, the CMS identified "music in general studies" as a critically neglected area of higher education. Following an invitational conference in 1981, the Society initiated, in 1982, an annual institute for Music in General Studies.

The Annual Meeting

The program of the Annual Meeting includes performances, presentations, panels, and plenary sessions and is designed to provide an opportunity for the examination and discussion of new and recurring issues within music in higher education. Topics range from the interdisciplinary concerns within the field of music to the broader concerns of the profession.

The Annual Meeting of the Society is held during the fall in a major city in the U.S. or Canada. The Twenty-Ninth Annual Meeting will be held in Miami, Florida, October 9–12, 1986. The Thirtieth Annual Meeting will be held in New Orleans, Louisiana, October 15–18, 1987.

The Regional Chapters

The Regional Chapters provide forums for the exchange of ideas on issues of a local, regional, or national concern. The Arizona, European, Great Lakes, Great Plains, Mid-Atlantic, Northeast, Pacific Central, Rocky Mountain, South Central and Southern Chapters provide the opportunity for interaction by members residing within these regions. The Annual Meetings of the Regional Chapters are held during the spring of each year in a city or on a campus of an institution within each region.

The Benefits of Membership

Membership in The College Music Society includes subscriptions to *College Music Symposium*, *The CMS Newsletter*, the *Book, Periodical, and Newspaper Survey*, the *Music Faculty Vacancy List*, and the *CMS Proceedings: The National and Regional Meetings*; the opportunity for participation on the programs of national and regional meetings as well as on the *Music Faculty Exchange List*; unlimited use of the Vacancy Hot-Line Service; discounts on CMS publications; and immediate eligibility for new services as they become available. For further information regarding membership, publications, or the programs of the Society, please write to: The College Music Society, 1444 Fifteenth Street, Boulder, CO 80302 (303) 449-1611.

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Preface

The College Music Society is pleased to present to the profession the second volume of its *Proceedings*. As this volume includes proceedings from both the annual meetings of the National Society and those of the Regional Chapters, it serves to reveal the enormous scope of interests and concerns represented by the CMS membership. The Society wishes to express its gratitude to all those whose work appears in this volume. I also wish to express our most sincere appreciation to William E. Melin of Lafayette College whose hard and patient work has brought this volume to press.

The reader will probably notice that we are somewhat behind schedule with this second edition. Future editions of the *Proceedings* should appear in the spring of the year and will include materials from the annual Regional Meetings and the National Meeting of the Society which took place during the previous year. As we move ahead with the formation of Regional Chapters throughout the country, we look forward to the development of the *Proceedings* as an increasingly important reflection of the work of the Society as we collectively seek to address the issues of our time. We further hope that the *Proceedings* might eventually serve the profession as a valuable resource.

One of the great strengths of CMS lies in the fact that we are an "umbrella" organization and as such, the only society in the profession wherein members representing all the areas and disciplines of music can sit down together and consider the larger educational concerns and problems that face all of us. If you or any of your colleagues are not presently benefiting from membership in CMS, we hereby extend a cordial invitation to join those 5,700-plus college music teachers whose work, vision and dedication will, in time, make a crucial difference.

Phillip Rhodes, President
The College Music Society

Preface to Fact and Value in Contemporary Musical Scholarship

The College Music Society is pleased to make available to the membership the contents of the session Fact and Value in Contemporary Musical Scholarship *held in Vancouver on November 8, 1985. Since the Vancouver meeting represented the first concurrent annual meetings of the American Musicological Society, The College Music Society, the Society for Ethnomusicology, and the Society for Music Theory, it seems especially appropriate that the plenary session with its addresses by the four presidents and respondents be preserved. The addresses and responses naturally reflect different disciplinary agendas and points of view, but attempt also to speak more broadly to the place of the respective disciplines in the context of the whole field of musical scholarship.*

The College Music Society hopes that publication of the addresses and responses will mark the beginning of a sustained discussion of some of the important issues raised in that memorable session—issues that concern us as both scholars and teachers.

Stephen K. Kelly
Chairman, Publications Committee, The College Music Society
The College Music Society

Fact and Value in Contemporary Musical Scholarship

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Fact and Value in Contemporary Musical Scholarship

MARGARET BENT
President, American Musicological Society

"Musicology", writes Joseph Kerman, "is perceived as dealing essentially with the factual, the documentary, the verifiable, the analysable, the positivistic. Musicologists are respected for the facts they know about music. They are not admired for their insight into music as aesthetic experience."[1] Kerman argues that we should raise the popular image of criticism; I would like to argue here that we owe it to ourselves to foster a more generous view of musicology.

It has become commonplace to label perjoratively as "positivist" certain kinds of scholarly pursuits that involve patience and hard work. But what is or was positivism? As a late nineteenth-century philosophy of history, it asserts an absolute external reality, from which facts of objective, scientific status are gathered empirically by an "innocent eye". It mandates a *separation* between this bed-rock of certainty and the independent interpretation of the facts so gained. I have been labelled a positivist myself[2]; I must admit I am tempted to take the role of the priest who asked a non-believer to describe the God he couldn't accept. After listening to the reply he responded: "well, if that's what God is like, I don't believe in him either".[3] The positivistic musicologist is largely fictive, a straw man.

Notions of *scientific certainty* have changed. Here is a view which has found rather wide acceptance, even among so-called positivists. I quote Karl Popper:

> The empirical basis of objective science has nothing 'absolute' about it. Science does not rest on rock-bottom. The bold structure of its theories rises, as it were, above a swamp. It is like a building erected on piles. The piles are driven down from above into the swamp, but not down to any natural or 'given' base; and when we cease our attempts to drive our piles into a deeper layer, it is not because we have reached firm ground. We simply stop when we are satisfied that they are firm enough to carry the structure, at least for the time being.[4]

As to the *separate* gathering and interpreting of material, it is often necessary for some observation of data and certain apparently routine tasks to precede others that more obviously engage the critical mind. But this is as true for criticism as it is for any other kind of scholarship. Indeed, some transcriptions, reference tools and lists can be and are produced with relatively little critical intervention. We depend greatly on such work to locate our materials, to make our selections, to save time. But a reference tool will lend itself to *more* critical use when it doesn't pretend to be neutral, but rather is shaped by an experienced, critical scholar alert to the need for a guiding hand and to the inevitability of bias—preferably informed and conscious bias. Ludwig's *Repertorium* is a classic illus-

tration. The better the scholar, the sooner his interaction with the material begins to shape it. Observation, selection and ordering of data go together with the formation, testing and refinement of hypotheses; the questions that arise, in turn, direct the search for further evidence, the search for *a* right course rather than *the* right course for that investigation. *Evidence and interpretation are inseparable.*

Even in the most traditional sense, *facts change*, as readily, and for similar reasons, as critical commonplaces change; we know more music, we have more evidence in hand. Facts are alive. Knowledge is on the move, dynamic and growing. How much of it is considered objective fact, hypothesis, or value judgment, changes constantly. We can be sure that some facts will no longer be facts next year or next century. Indeed, I hope that some facts have changed since yesterday; why else are we here [at a scholarly meeting]? The "fact" that the *Caput* mass ascribed to Dufay was by him has given way to a new consensus that it is, instead, an anonymous English work, a ticket that would never have earned it the acclaim that it enjoyed while it was thought to be by Dufay. Much that was built upon that certainty must now be reassessed, including the attribution of other works to Dufay on stylistic grounds. Most such facts are hypotheses, based on data of more or less compelling quality and quantity. Many of them are apparently so secure that change is almost inconceivable. But we know that some of them, like *Caput*, will be turned on their heads, and experience teaches us that we would be unwise to predict which of our current "hard" facts will go. We may disagree in individual cases about where to draw the line between "relatively hard facts and relatively disputable interpretations". But as Isaiah Berlin continued:

> We do distinguish facts, not indeed from the valuations that enter into their very texture, but from interpretations of them; the borderline . . . has, no doubt, always been wide and vague; it may be a shifting frontier, more distinct in some terrains than in others; but unless we know where, within certain limits, it lies, we fail to understand descriptive language altogether.[5]

The new chronology of the Bach cantatas has unseated Spitta's. Some of Stravinsky's claims about the genesis of his works have been called in question. New dates for the initial drafting and conception of many late works by Mozart have upset our beloved Köchel numbers. Einstein judged Köchel's chronology to be insufficiently critical and made substantial revisions. But when he wrote, for example, that the first theme of Mozart's last piano concerto K.595, completed in January 1791, "has the resigned cheerfulness that comes from the knowledge that this is the last spring"[6], he had no reason to anticipate that Tyson would find reason to suggest that the essentials of that movement were already drafted in the summer of 1788, along with the three great symphonies.[7] These are dramatic cases where new "facts" with extensive biographical and critical consequences have superseded older facts that seemed secure enough in their own time. Triumphs of positivism? Surely not. They are simply good scholarship, drawing on all available relevant evidence. That the evidence includes documentation, handwriting and watermarks does not render this or any other investigation positivistic in approach; thus to confuse method and substance would be a most uncritical position. Nor are they better scholarship just because they provide spectacular results about well-known music; scholarship is not judged only by such criteria. It requires a little experience to discern the quality of interaction between evidence, selection and judgments that may lie behind an archivally-based article, an edition, or a bibliographical catalogue. Scholars who should know better may try

to suspend their critical faculties for such "menial" tasks. It is hardly surprising that this attitude positively encourages bad scholarship.

Relativist historians (such as E. H. Carr[8]) pay lip-service to the "duty of accuracy", of checking facts, while permitting the historian to rely for them on his "auxiliary" sciences, archival work, bibliography, paleography. Facts so conceived become the lower level of a positivistic hierarchy whose upper level is critical interpretation. The scholars who provide these facts are usually ready to admit their slippery status; *more* so than are those who make use of them as mere appendages, isolated from the texture of the argument that produced them. It is the *anti*-positivist historians who disdain the fact-gathering process while trusting its results. This, paradoxically, places *them* in the position of subscribing to the twin tenets of positivism, *factual certainty* and *separation* between evidence and interpretation.[9] A caricature of this position would see a division of labour in which critics in Walhalla exercise interesting, living, judgments of value upon dull, dead facts and artefacts that Nibelung musicologists have provided. Isn't it time we confined the use of "positivism" to its proper and specific meanings?

Performers, analysts and editors can address the art-work directly without the mediation of verbal commentary. Edward Cone writes that "the performance criticizes the composition"[10], David Lewin that "the only complete, faithful and properly presented analyses of a piece are . . . performances"[11]. The art historian is not expected to paint, though some do. But because of the complex collaboration that makes music happen, most scholarly work gains authority from a basis in skills of note manipulation and performance. Music critics and analysts who dissociate themselves from the process by which musical scores are arrived at may find themselves as vulnerable as the non-performing scholar.

If a performance "criticizes" a work, so, I contend, does an edition. *Making a good edition is an act of criticism* that engages centrally with the musical material at all levels, large and small. It underlies and powerfully shapes performance, study, analysis *and* verbal criticism. These and other critical activities in turn feed into the critical process that should produce the edition. Given the special nature of musical material, musical criticism *need* not be literary in order to be humane. But in his capacity as a teacher and communicator, the critic must use words, and as scholars we all teach and communicate. While some level of music criticism is possible without source criticism, source criticism can only be done well when it embodies music criticism. It may not show. It may not be spelled out verbally. But the term "critical edition" should be taken seriously; it must not be assumed to mean "uncritical edition".

I have chosen to emphasize editing and textual criticism here partly because they are among the most frequently maligned activities of musicologists. To deny the proper role of criticism in their common process is to disarm criticism of some of its most powerful potential. Surely no-one seriously involved with editing music of any period really believes any longer that the result can be objective or neutral, or that it is possible to present anything "as it is in the original", "to tell it as it was". That doesn't deter us from trying to get as close as we can to the intentions behind our written sources, even knowing that perfection is ultimately unattainable. Trying to be more faithful to the music than to the manuscripts can produce an edition which corresponds to no surviving manuscript, an appreciation of French baroque music that may look unpromising on paper, or a reconstruction of an orally transmitted repertory remote in time or place. We may talk about right and wrong editorial decisions, knowing that these are relative, that they reflect

merely a consensus of stylistic knowledge achieved through the editor's own experience and that of his predecessors and contemporaries. We fully expect that those who come after will see it from a different perspective. An edition can embody, as descriptive prose cannot, the whole gamut of judgments ranging from authentic pieces to individual notes. I regard much of my own and my colleagues' best thinking as being of this kind, not necessarily embodied in prose, let alone in narrative history. For not all musicologists who deal with old music do so necessarily with the concerns and orientation of a historian. The new Josquin edition will be an act of cooperative criticism in all matters from authenticity of pieces and versions down to the presentations of details. It will be much more than a correction of the old edition, and will surely stimulate more debate than any conceivable piece of verbal criticism about Josquin. Editors share with analysts a hands-on concern for every note. Good musical editing demands a higher level of integration of data and judgment than almost anything else we do.

But if it is not neutral or objective, neither is it unilaterally subjective. The critic Stanley Fish expresses the extreme subjective position thus: "Rather than restoring or recovering texts I am in the business of making texts and of teaching others to make them". Fortunately, this has not found much resonance as a model for scholarly musical criticism. Let us have *reconstruction, not deconstruction*. As Helen Gardner put it: "The subjectivism and relativism that accepts any and every reading of a text as equally valid, and declares reading to be the personal importation of meaning into texts, removes criticism from all kinds of intellectual enquiry. . . . The reader, occupied in 'making texts' rather than reading them has mislaid . . . intellectual curiosity, the desire to enlarge his being by learning about something other than himself"[12]. This doesn't deny the inevitable and indeed desirable imaginative presence of the scholar-critic in his work. Imagination is crucial to good scholarship, but imagination and learning must always act as mutual controls on each other; learning is a dynamic and shifting consensus of knowledge that includes aesthetic and musical experience as well as data in the traditional sense. Continuing collaboration and debate are a scholar's most effective safeguards against idiosyncrasy. Criticism will advance as scholarship by strengthening its input to all musical scholarship, analytical, historical, editorial and so on. Musically informed textual criticism is a foundation that governs everything built upon it—the piles in the swamp.

Fact and value, evidence and interpretation are inseparable. It follows that the nature of an investigation does not predetermine its quality. High and low-level teaching and study are as possible in aesthetics as they are in notation, in medieval as in nineteenth-century studies. Both Dahlhaus and Kerman have slanted their metacriticism towards post-medieval art-music in the West, and it has been suggested that early music lends itself less well than later repertories to certain kinds of critical confrontation. But even within the western tradition, the older repertories are precisely those where we have most to learn, and where critical engagement, both for establishing musical texts and for their aesthetic and contextual evaluation, are most urgent. How much more should those of us whose experience is predominantly in western art music be humbled by the equivalent challenge of world-wide, popular, and very old musics? We have much to learn from ethnomusicology when we face music we think of as "ours" despite distance of time and culture; Carol Robertson [in her contribution to this plenary session] urges us again to engage in a serious ethnomusicology of western music.

A critical program ought to be capable of extension from more to less familiar territory if it is to have power to tell us anything new about repertories nearer home. To work

only with certified masterpieces may dull the range of our critical questioning. Mime wasted his opportunity to question the Wanderer because he knew the answers already; in turn he got caught by being unable to answer the one question that he should have asked. Or, as a colleague put it: "when did you learn anything from someone who agreed with you?"[13] The aesthetic assumptions underlying our predetermined canon of masterpieces derive from the same clear-eyed certainty that produced positivism; we keep the masterpieces while rejecting, on various grounds, the ideology that so defined them. While much teaching necessarily centers on this canon, we should not allow our *research* to be moulded by what we feel appropriate to the classroom. The canon has grown to include older and newer music than it did twenty years ago, but it will only grow further if we continue to encourage ventures into the unknown and the less known, ventures undertaken without certainty of what we will find, and without certainty that they will be rewarded *within our existing range of aesthetic experience*. It is not only the concept and canon of masterpieces but the range of our aesthetic capacity that we should seek to stretch beyond what we and our students already know and like. The message was embodied in an old Guinness advertisement: "I haven't tried it because I don't like it".

We should of course keep our eyes on the broader questions while we address the narrow ones, and attend to the patent need for better communication about what we do, even to peers for whom we had assumed apologia to be unnecessary. There is plenty of room for improvement. Much editing, for example, *is* less critical than it ought to be. Many so-called critical editions *are* indeed neither very critical nor very interesting. But are they worse than bad prose criticism except in being more dangerous? For serious music-critical errors are made on the basis of insufficiently critical editions. Our collective critical responsibility includes the whole spectrum of critical judgments. Nothing will improve if we encourage a climate of thought in which textual criticism is seen as a job for second-rate talents[14]. Certainly we also need more first-rate critical writing *about* music, as well as continuing exploration of music in its cultural and intellectual context. But these are only partial, if important, responses to the goal of all musical scholarship—to increase and *integrate* our understanding of music on as many fronts as possible. Let us not thin the definition of musicology to what happens to be left of musical scholarship after various limbs have been amputated.

One of the saddest rifts currently impending integration is that between theorists and so-called "historical" musicologists. Howard Mayer Brown has deplored the present separation in a training that was once common to theorist-composers and to musicologists; Leo Treitler has called for integration along many lines, above all for the confrontation and collaboration of history and theory; Edward Lowinsky made an eloquent case for integration twenty years ago[15], and I find myself echoing that message. Let us all listen harder to each other, without territorial prejudice, individually and through our societies, as colleagues and teachers. Let us consolidate our common ground without forfeiting the rigour of our various specialties. Who wants interdisciplinary contact based on diluted disciplines? Our teaching encourages us to demonstrate breadth and relevance, to communicate at many levels. But while of course welcoming the extent to which teaching and research are mutually enriching, we should not confuse the needs of elementary teaching with our specifically *scholarly* mission, and here I think my message differs from that of Professor Rhodes. Scholarship may be weakened if we discourage from difficult or unpopular undertakings into the unknown, the young researchers who most need the respect and faith of the colleagues upon whom their survival depends. If projects described

pejoratively as narrow rather than approvingly as deep are squeezed out, foundations will be dug too shallow. As I have said elsewhere, the community of serious musical scholarship is under sufficient pressure from other musicians who are suspicious of scholarship and from other scholars who are suspicious of music, that we cannot afford to exacerbate mutual disrespect, either between our various societies, or within any one of them. By all means let us encourage healthy discussion and self-criticism in the interests of improving what we do, but not in such a way that we erode the fragile ecology of confidence in our varied and often lonely endeavours, lest we destroy the environment in which fruitful musical scholarship can grow.

Notes

1. *Musicology* (London: Fontana, 1985), p. 12.
2. See *ibid.*, pp. 116–120. Incidentally, Kerman has his facts wrong. Thurston Dart specifically included criticism in the postgraduate curricula he designed at Cambridge and London; and I am not the first woman president of the American Musicological Society.
3. I thank Mary Lewis for this story, as also, together with other friends and especially Ellen Rosand, for helpful reactions to an earlier version of this paper.
4. Karl Popper, *The Logic of Scientific Discovery* (New York, 1959), p. 111; cited by Arthur Mendel, "Evidence and Explanation", *Report of the Eighth Congress of the International Musicological Society, New York, 1961* (Cassel, London and New York: Bärenreiter, 1962), vol. 2, pp. 2–18. Despite some quiet qualifications, Kerman alleges that Mendel "assumed the role of spokesman for positivistic musicology" (p. 115).

   I am not concerned in this short paper with the causal aspects of positivism; Kerman's criticism seems to be directed not so much at those who do proceed to an interpretive stage after applying the two principal tenets, but rather at certain *types* of work: ". . . the preparation of editions and studies of a documentary, archival sort still make up the dominant tradition in doctoral dissertations. These dissertations with depressing frequency determine the type of work musicologists engage in for the remainder of their careers." (p. 115)

   It is not necessary, for present purposes, to review the parallels between "normal science" and claims about the "stodgy" character (Kerman p. 59) of "traditional musicology". The interested reader can trace them for himself in the discussion generated by Thomas Kuhn's *The Structure of Scientific Revolutions* (Chicago, 1962) in *Criticism and the Growth of Knowledge* ed. Imre Lakatos and Alan Musgrave (Cambridge, 1970). In the latter volume (p. 52), Popper writes: "The 'normal' scientist, as described by Kuhn, has been badly taught. He has been taught in a dogmatic spirit: he is a victim of indoctrination. He has learned a technique which can be applied without asking the reason why. . . . all teaching should be training and encouragement in critical thinking. . . . I believe, however, that Kuhn is mistaken when he suggests that what he calls 'normal' science is normal".
5. From Sir Isaiah Berlin, *Historical Inevitability*, reprinted in Patrick L. Gardiner, *Theories of History; Readings from Classical and Contemporary Sources* (Glencoe, Ill., 1959), pp. 324–325.
6. Alfred Einstein, *Mozart* (London, New York, Toronto: OUP, 1945) pp. 314–315.
7. Alan Tyson, "The Mozart Fragments", *Journal of the American Musicological Society* XXXIV (1981), pp. 502–505.
8. E.H. Carr, *What is History?* (London, 1961), pp. 10–11. Rose Rosengard Subotnik pleads for a similar exemption in "Musicology and Criticism", *Musicology in the 1980s*, ed. D. Kern Holoman and Claude V. Palisca (New York, 1982), p. 154: "What I do argue is that the kinds of hard work demanded by good criticism are different from those required by empirical research. What I do challenge is the inhuman demand that the critic master . . . not only the skills . . . of his own craft but also those of empiricist musicology . . . in order to assure his work a degree of certainty that is neither relevant to criticism nor intellectually attainable." In arguing here that the processes regarded by Carr, Kerman, Subotnik and others as separable from criticism,

broadly defined, are in fact central to it and it to them, I uphold a musicology, broadly defined, that is more widely practised and more often realized than either Kerman or Subotnik admit.

9. Carr, *ibid.*, p. 30, surely does not go far enough in arguing that history "is a continuous process of interaction between the historian and his facts"; he has already canonized their separation as raw material, and therefore their status both as fixed, and as independent of interpretation.
10. Edward T. Cone, "The Authority of Music Criticism", *Journal of the American Musicological Society* XXXIV (1981), p. 7 and passim. He also gives the complementary aphorism: "the composition criticizes the performance".
11. David Lewin, "Behind the Beyond", *Perspectives of New Music* VII (1969), p. 63 n. 4.
12. Quoted by Helen Gardner, *In Defence of the Imagination* (Cambridge, Mass., 1982), p. 3; her own response is taken from pp. 20, 25.
13. Professor J. Marion Levy of Princeton University.
14. Jerome J. McGann, *A Critique of Modern Textual Criticism* (Chicago, 1983), writes (p. 2): "At certain times. . . the traditional introductory guides will. . . seem. . . problematic, and the field will suddenly erupt with new vigor and activity. This is knowledge fighting for its life; . . . scholars are. . . busy exploring the fault lines of what they already know and experimenting with new models and ideas. . . . This is partly why the field is so interesting at the moment, and why it is being worked by so many interesting minds. . . [with so much] innovative and exploratory work. . . . Textual criticism is in the process of reconceiving its discipline".

    Statements such as this from disciplines outside music should help to counter the notion that musicology can be rescued from its backward status only by emulating the kind of criticism that is, in effect, performed as autopsy upon uncritical editions.
15. Edward E. Lowinsky, "Character and Purposes of American Musicology: A Reply to Joseph Kerman", in *Journal of the American Musicological Society* XVIII (1965), pp. 222–234.

Margaret Bent studied at Cambridge University with Thurston Dart and others, taking the Ph.D. in 1969 with a dissertation on the Old Hall manuscript. Much of her work has been concerned with English, French and Italian music of the 14th and 15th centuries. Her editions (some co-authored) include the Old Hall manuscript, English masses, and the works of Dunstable and Ciconia. Her scholarly concerns have included notation, musica ficta, text-setting, musical transmission, stemmatics, and manuscript studies. She is the author of a monograph Dunstaple, *and is also editing Rossini's* Il Turco in Italia *for the Fondazione Rossini. Born and raised in England, she taught there before coming to the USA as a Professor of Music, from 1975 at Brandeis University and from 1981 at Princeton. She was awarded the Dent medal in 1979, a Guggenheim Fellowship 1983–84, and is President of the American Musicological Society 1984–86.*

Sense and Sensibility: What Can We Know About Music? (What Do We Want to Know?)

WALLACE BERRY
President, Society for Music Theory

A "value" in music scholarship I take to be an accepted quality of worth for which objective standards are unattainable, while a "fact" is a proposition generally, if provisionally, held to be true, in a matter admitting conclusive verification. And I shall coin the term "nonfact" to mean, not untruth, but a reasonable hypothesis likely not subject to proof.

It follows that historical musicologists are concerned with facts, but also at times with mind-stirring nonfacts about such things as causal relations, interpretations of documents and of musical practice, theories of stylistic categories and evolutionary tendencies, and concepts of direction and meaning in history. Musicologists, while essentially preoccupied with fact, will thus at times reflect fashion and bias in interpretive aspects of historical philosophy.

Nonfacts are of vital importance to ethnomusicologists, in consideration of anthropological and sociological theories, in posited musical constructions often reliant on unwritten sources, and in interpretations of cultural traditions.

And music theory is perhaps the least scientific of our scholarly disciplines, if one takes science to embody methods in which hypotheses, derived from systematic data, are tested empirically.[1] As a music theorist, I ask to what extent an art work and the experience to which it conduces—beyond patently obvious or trivial factors—are susceptible to scientific revelation in the confirmed responses of sense as distinct from our introversive sensibilities as musicians. While some *kinds* of analytical nonfact may be subject to corroboration in the cognitions of listeners, one doubts that research into the experience of complex interrelations in challenging musical contexts can often eventuate in irrefragable conclusions.

However music analysis is thus circumscribed, there is that vital question: Does this analytical image of the piece make sense when heard? Is it consonant with our best critical sensibilities—musicianship—cultivated in long and arduous training? Even so unscientific a test is not consistently applied, and it is open to rationalizing claims.

Thus, music theory, an inestimable and indispensable medium of learning, labors between sense and sensibility—between the limited objective data of direct sensory apprehension, as in "seeing is believing," and subjective inference, as in "that's how *I* hear it." There is validated *fact*, sometimes of seemingly trivial implication, against a dominant realm of *nonfact*, of informed—not metaphysical—interpretations of musical organisms, exegetical studies of pieces, and speculations as to how these are heard, for most theorists a prime concern.

A scholar committed to rationality must of course value significant fact wherever he

can find it, resisting the impression and adoration of ineffable mystery in art experience, as in Theodore Greene's suggestion that "the unique character of the artistic quality of a work can only be immediately intuited, and though it can be exhibited and denoted, it cannot be defined or even described."[2] And in the invigorating circumstances of prevalent nonfact in analytical music theory, for which an evidentiary indication is the disparity among satisfying performances of any piece, we can in the understandable yearning for solid ground be enticed into Procrustean constructs which constrain musical elements into simplistic and predestinate terms, representing as facts analytical attitudes of sensibility. Indeed, wishfully pat assertions of "fact" can mask the true complexities of implication in musical experience, ironically impeding understanding in essentially nonfactual areas of research. One recalls in this context Robert Frost's characterization of poetry as "a way of taking life by the throat."

To be sure, even in the most determinate fields of scholarship we are wise to hesitate in claiming factuality, while admitting the passion of conviction, where passion is not blind. History teaches the fickleness of assumed verities, as does science, whose findings are always provisional: witness the apparent immutability of Newtonian mechanics until the present century, or Hegel's "proof" of seven planets shortly before discovery of the eighth. And in matters immune to proof, accepting that what is not FACT cannot be KNOWN, we seek persuasive substantiation,

> . . . basing our beliefs upon observations and inferences as . . . much divested of local and temperamental bias as is possible for human beings.[3]

Two fundamental values in fact and nonfact are those of *interest* and of *significance*, while any judgments of these are themselves nonfacts. The things we say are thus: interesting and significant; uninteresting but significant; interesting but insignificant; or uninteresting and insignificant. In music analysis, "interesting" may mean intellectually challenging, "significant" pertaining to a property which, transformed, transforms the experience of a piece, or to a conception which, as a factor in that experience, enhances and illuminates it.

Thomas Clifton's book[4] poses, *passim*, issues of value in statements about pieces; and Charles Smith, in a discerning review,[5] notes that the phenomenologist prefers the formulation that "we hear a piece as such-and-such," to "a piece *is* such-and-such." But whatever the utility of such a distinction, many a piece *is* such-and-such, and a plain fact of identity *may* be significant and *may* be interesting. While for Clifton a fact about a piece is not "necessarily" interesting, Smith asserts that "listing facts about pieces is (a) fruitless activity," even as we often disparage matters of significance which seem uninteresting. (Probably Smith means that any facts of which nothing can be made are useless, a creditable proposition.)

We may pursue these issues in a series of statements about Chopin's Prelude, Op. 28, No. 7, an accessible example, asking what is fact, what nonfact, what interesting, what significant. And while we cannot adduce objective criteria of interest or significance, we may usefully ask of a known or conjectured property: How would the piece and its effect be transformed were this not so?, recognizing that the answer may itself be nonfact.

My seven statements are, to better serve a purpose, widely variant in direction, the nonfacts "asserted" rather than "affirmed," where the former is "to state positively . . . but with no objective proof."[6] Interestingly and significantly, we may feel that values deepen where we move from fact into nonfact.

1. The Prelude's key is A major. [FACT: This statement, which it would be pathological to question, bears, but hardly requires, substantiation. An interesting fact? Is the Prelude a different piece in A-flat? The matter of its position in Opus 28 suggests a critical distinction between mere identification and questions of interrelation, germane to significance, a determinant of interest. Ease of tracing a plain fact is thus not a suitable criterion of value.]

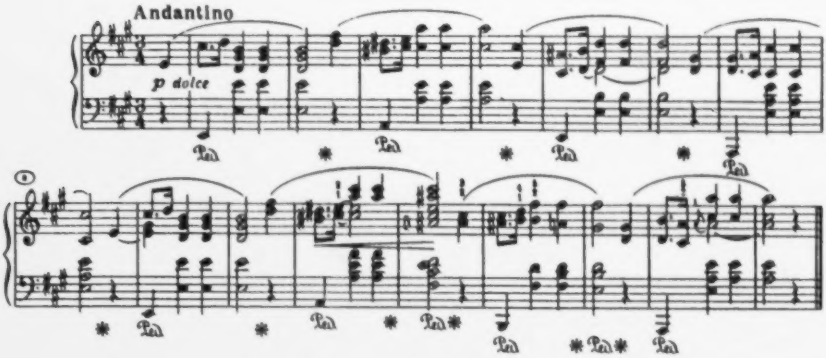
2. The Prelude is 16 measures long. [FACT? Yes, assuming we conceive "measure" patently as to expedient barlines. The question appears, if interesting, significant and, if significant, interesting.]

3. The piece is a two-phase period. [A NONFACT, whose validity depends upon the problematic concept of phrase, the statement interests some, not others. And the issue seems of imperative significance as to the Prelude's form.]

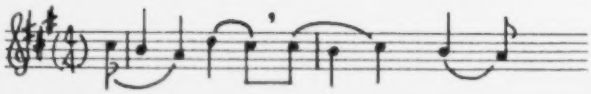
4. Not every dissonance resolves in the register in which it arises. [This approaches FACT, given premises of dissonance, resolution, and register; alternatively, some dissonances—e.g., the upper-voice $f\sharp^2$ of m. 14—do not resolve, a notion at variance with our learned sense of tonal music. This not-quite-fact seems interesting and significant as one factor belying the Prelude's apparent innocence.]

5. The upper-voice melody can be heard as of two broad metric units (Ex. 1). [NONFACT: There might be general interest in the idea of such an encompassing metric unity, of putative significance if, short of any ultimate validation, the diminution is appreciable as evincing something essential in the real piece.]

Chopin Prelude, Op. 28, No. 7

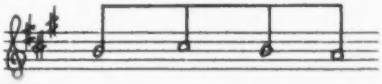


Example 1



6. A four-note melodic succession (Ex. 2) spans the Prelude, and is manifest at two levels.[7] [NONFACT: The question of one such fundamental structure, inferred by Cone, is of likely interest and potential significance.]

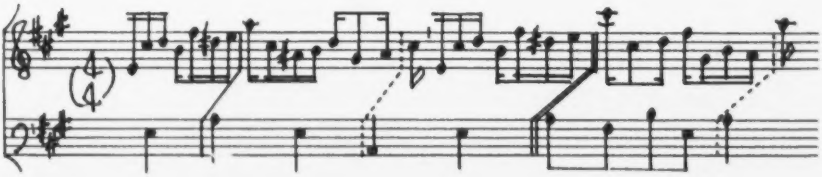
Example 2



Edward Cone, *Musical Form and Musical Performance* (New York: W. W. Norton and Company, Inc., 1968), p. 41.

7. An underlying, overall upper-voice meter is counteractive to that of the bass and to the Prelude's harmonic rhythm (Ex. 3). [A highly speculative, and to me interesting NONFACT, significant if it can be upheld as a particular reaction of sensibility making sense to the educated ears of others.]

Example 3



No claimed value can, any more than any ethical dictum, be proven intrinsically good. As Bertrand Russell puts this:

> . . . if two men differ about values, there is not a disagreement as to any kind of *truth*. . . . If we all agreed, we might hold that we *know* values by intuition. . . . questions of value . . . lie outside the realm of truth and falsehood.[8]

Individual values are conditioned according to promulgated doctrines, instilled systems of thought and belief, and other influences. Our professional values pertain narrowly to specific lines of commitment and broadly to the choice of music research: as a meaning to live by; out of convictions about import and utility; for pleasure; as unquestioned ritual; for personal recognition; as habit triggered by some capricious, antecedent circumstance; in emulation of an esteemed model; or perhaps for tenure.

Whatever standards underlie individual motives, a matter best left for the confessional, it seems clear that particular directions of work and method often reflect group values—positive or negative. We see the latter in any dutiful parroting of ideas and jargon; in intricacies of formulation gilding primitive concepts, ascribed exaggerated worth; in a climate of disdain for this or that material or mode of research; and in any pervasive orthodoxy.

Groups—organizations, coteries, institutions—can thus ordain particular professional values, at times ritualistic, catechismal, even scriptural in substance, and often inhibiting, in supra- and subliminal psychological influences, unsanctioned avenues of effort in what would be, ideally, a boundless scope of inquiry. A colleague observes that "fashions" accorded unquestioning fidelity are "cultural phenomena," representing a "need for certainty in an age of anxiety," and "for respectability in a technologically dominated academy."

It is difficult, yet a measure of wisdom, to examine critically those accredited creeds most passionately embraced, and most painful to question, persisting in those to which value, however tentative, can rationally be ascribed. Here is Russell again:

> The demand for certainty is . . . natural to man, but . . . (is) nevertheless an intellectual vice. Instead of saying "I know this," we ought to say "I more or less know something more or less like this." It is true that this proviso is hardly necessary as regards the multiplication table, but knowledge in practical affairs [read: most professed knowledge] has not the certainty of arithmetic. . . . it is not enough to recognize that all our knowledge is, in greater or less degree, uncertain . . . ; it is necessary, at the same time, to learn to act upon the best hypothesis without dogmatically believing it.[9]

A distinction between religion and science is that the former enjoys certainty while the latter knows enough to doubt, as in Einstein's poetic avowal: "Even as the circle of knowledge increases, so does the circumference of the darkness surrounding it." In an open environment of learning and teaching, we scholars share uncertainty no less than firm commitment to the value of deepening understanding.

The ideal scholarly community *is one of vibrant eclecticism*, acting in many directions of procedure and purpose. In music theory, for example, some are schooled in external disciplines whose methods can be applied creatively; some in historical bodies of thought from which we draw stimulation; some are gifted performers and composers who have special insights and questions; and others are merely sensitive listener-readers who, sharing their hearing and reading, may at times point to uniquely arresting, absorbing ideas of the musical experience.

I note again, and finally, that in music history fact is an inescapable imperative, while interesting, unproven but substantiated nonfact is of consequence—even of the essence—for all music scholars, especially for theorists in their lofty engagements. Ideally, we enter the realm of nonfact moved by challenge and promise, informed by rigorous training, uncorrupted by bias, and steeped in the experience of music as the subtlest medium of human, humane, and humanistic expression. The strata and systems of elements functioning expressively in truly rich music comprise a multifarious network of actions and interactions whose penetration and illumination demand an active scholarly community manifesting the vibrant eclecticism to which I referred nostalgically a moment ago.

There are inevitable ups and downs, hits and misses, achievements and blind alleys in our search of music's evolution and meaning. My concluding, maudlin observation is that, in such a perspective, it is warmly reassuring to bear in mind that, whatever we as students conceive and misconceive in our subservient role, the art which we revere forever outlasts our efforts. Substituting "music" for "literature," we read that message in these affecting lines from Virginia Woolf.

Literature . . . has lasted long . . . , and it is only a short sight and a parochial mind that will exaggerate these squalls, however they may agitate the little boats now tossing out at sea. The storm and drenching are on the surface; . . . continuity and calm are in the depths.[10]

Notes:

1. *Webster's New World Dictionary of the American Language*, 2nd College Ed. (New York: Simon and Schuster, 1980), s. v.
2. *The Arts and the Art of Criticism* (Princeton: Princeton University Press, 1940), p. 389.
3. Bertrand Russell, *History of Western Philosophy* (New York: Simon and Schuster, 1945), p. 836.
4. *Music as Heard* (New Haven: Yale University Press, 1983).
5. In *Music Theory Spectrum*, p. 210.
6. *Webster's New World Dictionary*, s. v.
7. Edward Cone, *Musical Form and Musical Performance* (New York: W. W. Norton and Company, Inc., 1968), p. 41.
8. "Science and Ethics," in *Religion and Science* (New York: Oxford University Press, 1961), pp. 230–31. Emphases mine.
9. Bertrand Russell, "Philosophy for Laymen," in *Unpopular Essays* (New York: Simon and Schuster, 1950), pp. 26–28.
10. "How It Strikes a Contemporary," in *The Common Reader* (New York: Harcourt, Brace & World, Inc., 1925), p. 245.

Wallace Berry, President of the Society for Music Theory during the period 1982–85, has taught at the Universities of Southern California, Michigan, and British Columbia. He is author of the books Form in Music *and* Structural Functions in Music, *in addition to many theoretical papers published in major scholarly journals, and is currently at work on a book concerned with relations between musical structure and performance. Berry's music is published by Carl Fischer, Theodore Presser, and Southern Music Company, and recorded by CRI and Opus One. In 1978 he received an award from the American Academy-Institute of Arts and Letters in recognition of achievement in composition.*

Fact and Value in Contemporary Musical Scholarship

PHILLIP RHODES
President, The College Music Society

It is virtually impossible for one individual to accurately represent the many attitudes and opinions scattered throughout a discipline. That problem is enormously amplified when one tries to speak for an interdisciplinary organization with such diverse interests as The College Music Society. As it should be with any interdisciplinary organization in any field, the needs and opinions of all components of the field have to be considered, and beyond that, considered in the context of the needs and problems of the profession as a whole.

One of the things that binds CMS together is the fact that the vast majority of its members are college and university teachers. Moreover, the primary purpose of the Society is to serve and support the teaching component of our work as professional musicians. It is from this perspective, therefore, that I would address the subject of "Fact and Value in Contemporary Musical Scholarship." The concern of CMS must rightfully be the relationship of our scholastic training and professional pursuits to our roles and responsibilities as *teachers*.

Three recent reports provide an emerging picture about which many educators seem to agree: that something has to be done about the quality and effectiveness of teaching throughout higher education and in particular, at the undergraduate level. The three reports to which I refer are: 1) *Involvement in Learning: Realizing the Potential of American Higher Education*, a report of the Study Group on the Conditions of Excellence in American Higher Education; 2) *To Reclaim a Legacy*, a report by William J. Bennett based on the findings of a Study Group from the National Endowment for the Humanities; and 3) *Integrity in the College Curriculum: A Report to the Academic Community*, from the Association of American Colleges.

Each report identifies the same basic set of problems: 1) that our esteem for broad learning is on the wane; 2) that over-specialization has had a detrimental effect on the quality of teaching; 3) that our Ph.D. programs do little or nothing to prepare graduates for a life of teaching; 4) that our current system of academic recognition, promotion and tenure does *not* reward good teaching; 5) that we have misplaced our priorities to favor graduate education and to correct the situation, we must re-allocate our best faculty resources to focus on teaching undergraduates; 6) that we have, overall, abdicated our responsibility for the integrity of the undergraduate curriculum.

I assume that you are familiar with these reports and the ensuing impact they have had on the debate that is raging today in just about every forum in higher education. To

ignore these issues and the debate at hand is an action taken at great risk both to one's individual stature and to the fate of the community in which we work. For, if we assume the posture of the proverbial ostrich with its head stuck in the sand, somebody is going to seize upon that opportunity to kick us in the rear end—perhaps repeatedly.

As critical as these reports may be, it is my sense that the virtues and contributions of scholarship "per se" are not under attack. Indeed, the academy could not exist or function without them. What is under attack is the concomitant tendency of highly specialized scholarship—in all fields—to disavow any responsibility for teaching the uninitiated layman.

Surely one of the goals and greatest values of scholarship must be the role it plays in developing an intelligent and critical populace, but that is rarely how it is conceived or used. It is ironic, therefore, that we fail—not only miserably, but unwittingly—to educate the very people who could become our audience, read our books, and, indeed, support the whole breadth of our profession. Our prevailing attitude, whether it be irresponsible or simply "out of touch," has wreaked havoc up and down the entire spectrum of the nation's educational system.

Nowhere in the elementary and secondary schools of the United States can a *sequential curriculum* be found that would enable students to become articulate in the "languages" of music, art, dance or theater upon graduation from the 12th grade. Yet, in spite of this sorry state of affairs, most of us sit idly by, still clinging to the notion that—because we are "specialists" at a higher level—we can safely ignore the consequences of this greater problem even though the many forms of its progeny finally come to rest on our very own doorstep. If we persist in this ostrich-folly, we shall continue to have every reason indeed to be dismayed about the future of both the context of our work and the potential receptiveness to it.

Training, Scholarship, and the Academic Game

For the music community in higher education, the greatest deception we have foisted off on ourselves and others is the myth of the doctorate in general and the Ph.D. in particular. The problem lies not with the degree itself, but in what we take it to signify.

Let's try to define what the doctorate is not: 1) it is not a certification of talent; 2) it is not a guarantee that one can teach; and, moving on to shades of grey; 3) it may or may not be a certification of intellectual prowess. On the plus side, the doctorate is—and I think we could all agree—a certification of persistence; it is also a genuine certification of the ability to focus more and more of one's attention on less and less material. It would be foolish to deny the obvious benefits of such study, but the fact that we have convinced ourselves that the doctorate in itself certifies possession of all the required and desired gifts is a serious mistake and one that will take an enormous amount of courage to begin to correct.

To underscore this point, let's talk for a moment about talent, pure and simple. Many of us try to play golf, but we do not possess the talents of a Nicklaus. Many of us call ourselves composers, but we do not possess the gifts of a Stravinsky. Likewise, many of us insist on writing books, whether or not we possess the insights of a Rosen. Craft can be practiced and honed, but the enlivening agent of talent cannot be earned by persistence and perseverance. The prerequisite of talent applies to all categories of our endeavors—not only to composition and performance, but to research and scholarship as well. It is the way of the world that few of us possess the real, profound talent—or if you like, "the

right stuff"—to become the celebrated concert artist, the immortal composer, or the great scholar.

As a colleague pointed out, one of our most troublesome problems lies in the *perception* of what we *think* we should be doing in relation to our *training*. Having attained the doctorate, we thereafter and too often perceive ourselves only as researchers, or performers, or composers. To compound the problem, if we were not first in line when talent was parceled out, then we run the risk of becoming not only discouraged, but disillusioned about our life's work. In looking through a professional microscope at what we are not, we often fail to see what we might be. It is simply not in our mind-set to look for and nurture a talent for teaching.

Consider with me, if you will, a situation in which we have all found ourselves. Each of us brought a set of psychological expectations to our first employment (assuming, of course, that we were lucky enough to find employment). The time has now come when our perceptions about ourselves crash head-on into the realities of the situation and that, my friends, is when the "Dies Irae hits the fan." The truth of the matter is that the vast majority of us—perhaps even *all* of us—were hired to teach, and, ironically, it doesn't matter whether we can teach or not. We were not hired principally to compose, perform or pursue research, but the "Catch-22" is that if we don't do those things in a public or published forum, then we can look forward to being fired.

As perverse as it may seem, excellence in teaching is not generally perceived as being the way to advance in the teaching profession itself. We all know that we have to do some teaching, but most of us don't know how; sometimes we don't even know what. We have, after all, spent the last six years learning more and more about less and less: whether that be composing in styles that are generally lamented by our critics as esoteric and "academic," or performing more and more specialized repertories, or pursuing research in increasingly narrower fields of inquiry. When the "Dies Irae" is upon us, we have little choice but to impart to our poor students only that knowledge which our speciality has prescribed. It matters little that *that* information may not be what our students *need* to know about the art of music.

"Specialist" or "Generalist"

If we are going to teach, then why not prepare to do it right? Instead of spending years learning more and more about less and less—the value of which may be of debatable significance—would we have been better off to pursue a broader or more moderate course? Paul Henry Lang, writing in a recent AMS *Newsletter* (February, 1985) put it this way: "...the general tendency that characterizes all fields at the sunset of the 20th Century is specialization...We could not practice our trade without specialists; but if all of us become specialists, what will happen to the human condition?"

If our students came to us in our capacity as advisors and said that they wanted to pursue careers as "*generalists*," what would our response be? Would we have to warn them that such a course is the sure path to professional oblivion? Or would we simply respond with a pained expression of condescension that sums up our own esoteric and overly refined view of our discipline? For, at the sunset of the 20th Century, it can hardly be disputed that specialization has become our main point of reference. This has, of course, produced some valuable and significant work in all fields of music. It has also unleashed an enormous flood of mediocre and often pointless work which not only represents the

order of the day but, worse yet, has become an *end* in itself because the academic system which dispenses largesse continues to determine the rules of the professional game.

We are at the moment, however, presented with a "window of opportunity," if I may borrow a term widely used in economics, and that window is represented by the current reappraisal of the quality and effectiveness of college teaching. It is time to act before the window closes and the cycle moves on.

In spite of the fact that we, the music profession, constitute a major part of the broad matrix of America's cultural life, we are still sadly ignorant of its components, their interrelatedness, and the overall complexities of the "big picture." As separate and narrowly focused disciplines, we tend to lapse into myopia. Moreover, the government and advocacy sectors—who have in their possession most of the money, power and noisemakers—are as myopic as we are in terms of understanding the entire complex of our cultural life. This is, however, no excuse for us. It is we who should be the most knowledgeable, the most aware, and the most articulate of any of the sectors. We should be the first to point the way to the future of our nation's cultural life as we look toward the twenty-first century. In trying to consider the question of "Fact and Value in Contemporary Musical Scholarship" in the largest possible context of the nation's cultural and intellectual life, it seems clear that the profession of college music teaching urgently needs to attend to several matters.

Some Proposals for Your Consideration

1. We must do something about preparing our students to be effective teachers, not only of pre-professional musicians, but of the general student as well. Those among us who are qualified *and* gifted—especially in the area of general studies—must be identified, nurtured, and professionally rewarded.

It has been common practice for too long that we throw our graduate students—unprepared and generally unsupervised—into the gap of undergraduate classes which we regard as unimportant. This time-honored exploitation of graduate students is designed to relieve senior faculty of the onerous task of teaching undergraduates and lower division courses. Thus we reinforce by example that teaching—especially *this* kind of teaching—is not a laudable goal, but only a diversion from our real activities as professionals. Our students—who, like us, will most likely live by teaching—must be told, shown and nurtured by master teachers if they are going to succeed in engaging the minds and energies of their future students.

It could be effectively argued that our current system of doctoral training does indeed produce scholars who are qualified generalists, but once in the field, they are seldom allowed to *function* as such. Perhaps the real fault lies not in our training, but in the professional reward system that governs our activities in the academic world. Rewards, as we all know, accrue to those engaged in public scholarship (which in this definition, I am taking to include composition and performance). Is it not time—and I direct this question to the academy in general and to the National Association of Schools of Music in particular—is it not time that we reviewed our priorities and considered a system which recognized and evaluated excellence in teaching as an equal partner to excellence in scholarship? If the reward system recognized the value of the generalist, then we could move toward solving Lang's dilemma.

2. We must likewise reconsider and reorder (for our own survival if nothing else) our priorities in terms of what we teach, to whom, and for what reasons. As the situation now stands, classes in "music appreciation"—by whatever name—are by and large poorly taught to huge numbers of general students in order to balance, both in numbers and funds, our dearly beloved private lessons and graduate seminars. Even aside from the assertion that the generalist-master-teacher could effectively reach and teach such students, the question still remains: do we really have our priorities straight? Where should we concentrate our best teaching efforts? And, taking a long view of the future of the profession, who are the most important people we teach?

I submit to you that the answers to those questions have changed drastically over the years, and we don't seem to realize it. Turning out more than enough professionals like ourselves is not the answer; that part of our mission will, indeed, take care of itself. For now and the future, the critical questions we need to consider are *not* who will *play*, but who will *listen*; *not* who will *write*, but who will *read*.

3. I would urge for your consideration that we need to sit down and discuss among ourselves the idea of a comprehensive research agenda for music in higher education that shares some common goals. We all would concede that as long as there are degrees to be had, journals in which to publish, and academic advancement to be considered, that research, scholarship and analogous professional pursuits will continue to occupy a major portion of our energies. I suggest to you that we should, therefore, be very much concerned with the present value system which informs contemporary music scholarship. It needs a thorough examination and, if not a complete overhaul, at least a major tune-up.

That is to say that by and large, we still exhibit a strong tendency to speak only to ourselves for the sake of informing only ourselves. Sometimes we use a language so highly specialized that one discipline can hardly talk to another, much less to a layman. By and large we still prefer to focus our enormous research capabilities on the explication of "molehills." For some of us, that is fine; but who among us is prepared to address the relationship of molehills to mountains? Joseph Kerman says it best when he characterizes the nature of our research as tending always to spiral inward rather than outward (*Contemplating Music*, page 227). We need to ask if the profession and education would be better served if we sought instead to expand our vision of what subjects, topics, materials, and questions are appropriate to research.

The long-term benefits of a comprehensive research agenda—one which was continually developed and evaluated by theorists, ethnomusicologists, composers, musicologists and performers alike—should be, I hope, self-evident. In the context of the whole cultural matrix, it should be the purpose of such an agenda to identify and consider the real needs of our musical world—and that world includes both western and eastern, northern and southern, and, for that matter, elementary and secondary. We urgently need to lay our hands and minds on an agenda that would exhibit a sense of direction and purpose and one which would, perhaps above all, represent the manifestation of a vision for the kind of informed populace that we should be trying to develop as we approach the end of the 20th Century.

Some worthy items are already on the table. In attempting to sum up what I just said, I should like to paraphrase a section from NASM's call for the consideration of "A Research Agenda for Music in Higher Education," a topic considered at the Association's

1984 meeting. To wit: in seeking to avoid a terminal case of myopia, we must begin to view ourselves as being in the culture-formation business rather than in the piano-playing business, or the sophomore-theory business, or the motets-of-Domenico Jacobazzi business. We must also begin to understand how the profession of college music teaching—and by extension, the training of musicians and laymen—fits into the field of education in its broadest sense, and how education relates to the overall cultural matrix as circumscribed by the components of education, presentation, creation, and support.

The College Music Society supports and endorses these current efforts to re-examine our priorities in terms of the value of current scholarship and teaching in the field of music. I should like to reiterate that CMS, since we do embrace and support all the disciplines, stands ready and willing to serve as a forum for the interdisciplinary consideration of these critical issues.

The community of professional musicians is often characterized by elitism, contentiousness, and enormous insecurity. It seems to me that a major part of the reason is because we suspect that what we are doing is not considered valuable or even worthwhile by any but ourselves. I urge all of us here today—individuals and societies alike—not to let the opportunity for meaningful reform in higher education pass us by. There is too much at stake.

Phillip Rhodes, President of The College Music Society, is Composer-in-Residence and Andrew W. Mellon Professor of the Humanities at Carleton College. He received degrees from Duke University and the Yale University School of Music and has studied composition with Iain Hamilton, Donald Martino and Mel Powell. Rhodes took part in the Composers-in-the-Schools Project (1966–68), taught at Amherst College (1968–69) and served as composer-in-residence for both the city of Louisville and the Kentucky Arts Commission (1969–74). His awards include two BMI Students Composer Awards, two Ford Foundation-Contemporary Music Project grants, two Tanglewood Orchestra Prizes, two Fromm Music Foundation commissions, three grants from the National Endowment for the Arts, a grant from the Martha Baird Rockefeller Fund for Music, a citation from the American Academy of Arts and Letters, a Guggenheim Foundation Fellowship, a McKnight Fellowship, a research stipend from the National Endowment for the Humanities, and a Bush Foundation Fellowship for Artists. Rhodes' compositions are published by C. F. Peters, Belwin-Mills, and Schott, and recorded on labels including CRI, First Edition, AR-DGG, and Orion. His works are performed by ensembles ranging from school children to major symphony orchestras throughout the United States and Canada.

Fact and Value: In Search of the Pattern That Connects

Carol Robertson
President, Society for Ethnomusicology

In *Ethnomusicology of the Flathead Indians*, Alan Merriam synthesized one of the central issues in our field:

> All people in any culture must be able to place their music within the context of the whole of their beliefs, activities, and experiences. This means that there must be a body of theory of what music is, what it does, and how it is coordinated with a total environment, both natural and cultural, in which men exist.[1]

Merriam implies that musical actions require goals and strategies, that musical design must be coherent, and that the concepts and definitions of goals, strategies, design, and coherence will be rooted in factual knowledge as perceived by the musical actor and his/her universe of explanation.

Theory, as a form of explanation, is always wed to systems of value that determine what is "factual," what is documentable, what is believable, and what is worthy of transmission. The factors that confront ethnomusicology urge us to broaden our inquiry, absorb contrasting paradigms of thought, examine meaning in music as part of larger webs of significances, accept the existence of multiple realities, and sharpen our focus on the articulation of values through performance. Particularly, we need to grasp how what we "know" as fact in our own context affects what we can perceive as fact in 18th-century London, 19th-century Benares, or 20th-century Cairo.

As complex as the notion of "fact" is the ensuing dilemma of "provability." The documented theories of composition and performances that constitute our global (yet uneven) sample lead us to accept that the written score, the acoustical measurement, the tuning system, the rhythmic cycle, and the court accounting sheet are but one *kind* of fact.

Often insecure of our status as a science, we have tried to attain maturity by paralleling the physical sciences. While we have struggled to fit human data into categories that are compatible with 19th-century rationalism, the "hard" sciences that we emulate have moved on to another age of explanation. The advent of quantum theory has wrought works like the *Tao of Physics*[2] and *The Dancing Wu Li Masters*[3], wherein alternate approaches to explanations of the universe and its workings are compared to and refined through the teachings of Eastern sages—whom we curiously continue to refer to as "mystics," rather than as scientists or physicists.

What we are being told in this new age of cross-cultural science is that if a musical fact exists, it must be defined as part of a much grander system of knowledge. We are also being reminded of the enigma of provability in the charting of dynamics that are not observable by the empirical eye. Einstein recognized the relativity of scientific truth with this provoking image:

> Physical concepts are the free creations of the human mind, and are not, however it might seem, uniquely determined by the external world. In our endeavor to understand reality we are somewhat like a man trying to understand the mechanism of a closed watch. He sees the face and the moving hands, even hears its ticking, but he has no way of opening the case. If he is ingenious he may form some picture of the mechanism which could be responsible for all the things he observes, but he may never be quite sure his picture is the only one which could explain his observations. He will never be able to compare his picture with the real mechanism and he cannot even imagine the possibility of the meaning of such a comparison.[4]

If such is the stuff of theory, wherein lies comparison? A long-range goal of ethnomusicology is to find patterns that connect the vastness of the musical experience, the complexity of musical meaning, archetypes, values, and aesthetics, and the systems of explanation that validate performance (both past and present). The consistent thread emanates from those cultural values that frame a musical universe. Two examples from my own field research may clarify this point.

The Mapuche Indians of Andean Argentina hold an articulated interpretation of the soundscapes within their ecological and metaphysical niche, and of the relationships between patterned vocalizations and cause and effect. Vocabularies of intricate nuances are used to describe the ritualized vocal performance known as *tayil*, and to communicate the change experienced by singers and other celebrants. Within this nomenclature, only one term relates to a specifically musical element of structure. The word *chempralitún* means "changing in substance"; it designates the central tone within *tayil* renditions. This tone is not a tonic—it neither frames the performance nor is it the most frequently rendered pitch. It is not surrounded by a specific matrix of intervals. It usually occurs only twice—within the third and fourth phrases of a four-fold *tayil*—yet it is the most *valued* pitch in performance. All other tones are described as "places on the pathway" of the song journey. But the critical *chempralitún* tone, determined by its specific location and goal within performance, accomplishes the mission of vocalization: it transports the lineage soul embedded in the song into the realm of ancestral time and back into the world of the living. By crossing the barrier between past and present time, the *chempralitún* does indeed change the substance of experience; and that change is necessary for survival. Mapuche values are based on an intricate view of spiritual and social needs that accept time travel and communication with the past as tacit "facts." Because these values and beliefs define an ever-changing reality, dictate social interactions, and undergird every aspect of sacred performance, they must be seen by the observer as "true," and as provable within Mapuche science.

In quite a different setting, the Kassena-Nankani of northern Ghana point us toward yet another world view and value system. The composer or performer in this context must seek validation for his art through association with a protective spirit shrine that links him to the creative force of either his mother's or his father's lineage. The significance of kin continuity requires this bridge; and the power of composition to shed light on the delicate questions of witchcraft, civil authority, and the afterlife requires individual protection.

These facts of existence are spun out in restrictions on performance genres and performers at the funerals of senior males—men who through achieved status and proper burial will eventually become ancestors. In everyday contexts, any male of royal ancestry may perform on the four cylindrical drums (*gulú*) and seven overblown hocket flutes (*wía*)

used in the ubiquitous *jongo* dance suites. But in *charem*, the repertoire of death and transcendence into ancestral status, performances may be led only by those men who have been "caught by the river spirit." Being caught or chosen by the spirit of composition is the main distinction between those composers called *goło kotore* and *goło zamse*. *Kotore* indicates a musician who has learned his art through apprenticeship and through accompanying a master composer. *Zamse* specifies that the composer's source is spiritual/ancestral. Greater value is placed on the compositions and performances of those ordained by a protective and motivating spirit guide, both because these works contain more force and because the presentors and audience are sheltered from the potentially dangerous power of the piece by a sacrificial shrine. The complex web of relationships between performance and world view can be documented in every facet of Kassena-Nankani performance theory.

For the ethnomusicologist, these are the facts of analysis. To attempt an explanation of *tayil* or *charem* without an understanding of the complex values, hierarchies, or aesthetic criticisms from which they are birthed is tantamount to explaining the essence of Handel's works without regard for the patronage systems, church dogma, court rivalries, compositional resources, spiritual values, and oral traditions of his time. After looking at musical data in other worlds, it behooves us to engage in a serious ethnomusicology of Western music and of the values and perceptual shifts that have influenced composition, explanation, and theory-building in our own front yard. Ethnomusicology and musicology are especially appropriate allies in such an effort, for we share a tendency to study musics of cultures other than our own and are capable of employing both synchronic and diachronic strategies of reconstruction.

When we study our contemporaries—our peers in Calcutta, Lagos, Paris, or the high Andes—the barriers to understanding lie primarily in differences in values and goals and in resulting differences in the perception of sound structures and the validation and explanation of performance. Historians who choose to limit their inquiry to the music of a vanishing European elite are also faced with the multiple realities of the highly specialized, urbane, 20th-century scholar who teaches, publishes and gives papers on organists and composers patronized by 18th-century churches and nobility rather than by the university administrative units that would circumscribe the "disciplines" to which we belong.

Even in our magnificent celebrations of the musical genius of J. S. Bach we witness a discrepancy in the contemporary factual universe of the observer vis-a-vis the historical factual universe of the observed. Bach seldom heard his works performed more than once, but we can turn him on or off with the mere flip of a radio dial. Bach is known to most of his adoring 20th-century public not because they have examined his scores; but because, with the sanction of music scholarship, he has entered our *oral tradition*. Certainly the same cannot be said of Heinrich Schütz, who was more valued in the cultural context and time frame he shared with Bach.

I raise these examples to pinpoint an important dynamic in scholarship. We have chosen and accomplished the resurrection of our musical ancestors, motivated more by our contemporary value systems than by the "facts" of the cultures we would interpret. We have selectively created a musical heritage evaluated in terms of 20th-century aesthetics and sound environments. Based on current explanations of the universe, we have excavated sources and contexts that give rise to the foreign, historically remote traditions we venerate as "our" music. John Blacking[5] has reminded us that identification with any form of musical activity nurtures a sense of selfhood and of belonging to a particular group.

In the West, as well as in any other setting where a "classical" tradition is juxtaposed to music of the masses, the adherence to a specific music tradition establishes pedigree and social status. Like the Mapuche and Kassena-Nankani, we seek through our music a link to our ancestors.

Despite the monumental discoveries of comparative music scholarship in this century, many curricula continue to propagate the myth that the valued composers of the Western classical tradition invented harmony and polyphony, established the science of acoustics, and evolved (as the "chosen" musical race) the most complex and most worthy varieties of musical expression. We should not be surprised to find that some of the values we are transmitting developed in an era when unilinear evolution and the survival of the fittest were being used as justification for anything from colonialism to apartheid. This was also an era when eugenics—the basis for contemporary genetic theory—legitimized the selective breeding of populations and the selective breeding of musical practices in our universities and conservatories.

In a recent book on genetics and the uses of human heredity, Daniel J. Kevles shows how the nativism infusing legislation in the United States in the 1920s was argued "empirically" in Congress, drawing on tests that proved "factually" the inferior intelligence and analytic capabilities of Asians and new immigrants from eastern and southern Europe.[6] State legislatures chose to believe these alleged facts, imposing laws that limited the breeding of the lower classes. We now ascribe these values to their implementation in the Third Reich, ignoring our own adherence to the myth that a superior people created a superior music led by a handful of "old masters" whose manuscripts constitute the cornerstone of our musical belief system.

Contemporary composers have suffered from this view even more than have comparativists. For in reconstructing our musical ancestry we seem to have lost faith in the existence of musical miracles in our own midst. Like traditional musicians throughout the world, we behave as if the only music of enduring, magical value had been composed by our forebearers. The composer Karlheinz Stockhausen has taken on the reversal of this attitude as a life goal. He put it this way:

> The most famous interpreters, their managers, and the managers of music industries refuse to perform contemporary music because it requires the payment of author rights, performance rights, and mechanical rights. New compositions require far more rehearsals than repertoire music. Their value is not generally established and therefore they "sell less" than traditional music. . . . Shake up the leading interpreters in the world, ask them to refuse to serve any longer the machinery of composer-stripping, financial exploitation of dead composers through established gangs of cultural manipulation and "music marketing"; insist that they *serve* musical evolution: help vulnerable new music organisms rather than living from a 300-year-old bank account of musical literature; spend at least 50% of their time rehearsing and performing *new* works; fight for progress and refuse to continue this ugly game of idolizing the past.[7]

Stockhausen's invective may hurt a little, but it is a clear indication of shifting values and contradictions within what we identify as the "same" musical tradition. In a deeper sense it addresses all musicologies, indeed, all disciplines that ignore the changing world in which scholarship unfolds.

The facts herein are that all peoples engage in forms of behavior and creativity that produce coherent, tacit communications in the domain of music, that all people have a method behind this madness, that all cultures render master communicators at different points in time, and that the processes of musical thought contain the key variables in our understanding of the soundscape of our species. The data lie before us, but our view of musical facts and sources will always be colored by our assumptions about what is to be *valued* in a musical tradition. In our own world, those values have long hinged on music literacy, a profound disrespect for oral tradition, and habits of explanation that regard music history as an evolutionary path involving progress and decay rather than as a multi-layered process of change.

We cannot overturn our value system, but we can move toward expansion and a profound re-examination of what music might be, given the growing body of data available from many kinds of sources that are accepted as fact by groups of music specialists in other cultural contexts. Western physiologists, neurologists, psychologists, and animal behavioralists are seeking close ties with ethnomusicologists—often valuing the very facts we cast aside and perceiving the value systems we resist.

The landmark studies in ethnomusicology combat our many prejudices. David McAllester's *Enemy Way Music*[8] argued many of the new approaches fermenting in our midst, especially those put forth by Hugo Zemp,[9] Steven Feld,[10] Ruth Stone[11] and Anthony Seeger.[12] These scholars have used McAllester's introduction to the study of Navajo performance values as a foundation for a theory-building endeavor that embraces panpipe performance theory among the 'Are'Are of the Solomon Islands, metaphors for composition among the Kaluki of New Guinea, concepts of time as they affect African musical systems, and spatial and kin relations as motivators for composition and performance among the Suya of Brazil.

To these valuable works that address fact and value in specific cultures we can add works by non-ethnomusicologists that offer methods of analysis grounded in acoustical facts and sonic maps. Robert Cogan and Pozzi Escot[13] led the way in 1976 to understanding the flesh and bones of sound—an idea that is further unveiled in Cogan's more recent *New Images of Musical Sound* (1984).[14] Ray Jackendoff and Fred Lerdahl[15] and the francophonic semioticians led by Jean-Jacques Nattiez[16] have given us ways of analyzing performances as communicative events. It does not matter whether we "agree" with these perspectives. What does matter is that each of these approaches opens up new definitions of musical "facts" and new ways of grasping the multi-dimensionality of the musical experience.

On this occasion we are led to ask what aspects of this multi-faceted phenomenon we call music conspired to produce a period in world history that gave us not only Bach, Scarlatti, and Handel, but also their counterparts in India, China, Japan, and Sudanic Africa? What historical currents meshed to foster such a burst of creativity on such a global scale? Were the dynamics that produced the eighteenth-century genius of Gidayu Takemoto in Japan similar to those that produced the works of his European peers? Are the forces that define our discipline today significantly different from those that motivate our colleagues in India, Malaysia, Ghana, Hungary, or Argentina? Can we embrace the multiplicity of the musical experience sufficiently to erase once and for all the formal differentiation between ethnomusicology and musicology?

In the last two decades we have come to see ethnomusicology as something other than the study of the exotic or esoteric, the by-product of colonialism, or the reconstruc-

tion of "primitive" musical systems that tell us something about our evolutionary past. We have taken a stance within scholarship that advocates context, meaning, and different systems of explanation pertaining to different assemblages of facts. If our goal is to gain analytical wisdom as well as perceptual breadth we must accept that music is a far more complex phenomenon than we were ever taught in the conservatory, and that "musical facts" rarely stand independently. To illustrate this last point, we turn to Bruno Nettl's observations on the effect of value on music in the Islamic world:

> Islamic culture places relatively low value on music, in theory forbidding it. Thus one *conception* of music in the major Islamic cultures is that it is something low on the scale of the values. The *behavioral* result is the low status of the professional musician and higher status of the informed amateur, and associated ideas of freedom of the latter. This leads to improvisation as the form of musical behavior of greatest prestige and cultural centrality. The musical style or *sound* is the result of musical choices made with an essentially improvisatory system.[17]

And even this description does little justice to the complexity of the human psyche, the texture of time-patterned musical thought, and the tempering wrought by the crucible of experience. Now we need to unleash Nettl's astute eye on professionalization in Renaissance courts, or on the Stockhausen dilemma, or on the shift in values that has brought our four societies together to conduct our discourse separately.

I have tried to present you with three core ideas that guide my understanding as an ethnomusicologist of fact and value in the comparative study of global musical systems: 1) the existence of multiple realities and systems of verification; 2) the cultural values that constrain our world view and teaching of music; 3) the significance of value as an attitude within explanation. I can foresee a science of music that will embrace acoustics, physiology, communication theory, aesthetics, cognition, and notions that are still foreign to us. What we are able to value will always determine what facts we are willing to struggle with and what facts we choose to ignore. Our explanatory task is in at least one way drastically different from Einstein's analogy of the universe enclosed within a watch: the boundaries of musical experience are forever changing. The very nature of sound is to produce changes in the vibration of waves. The very essence of human communication is to manipulate experience.

As humanists we must encourage a re-examination of the premises that have guided our inquiries thus far. If we can accept the complexity of the notion of value within music scholarship as a fact, we have an even greater responsibility to mature into a comparative science. For if music is as central to the formation of world views as our data show it to be, comparativists hold a master key to the inner workings of humanness.

Notes

1. Alan P. Merriam, *Ethnomusicology of the Flathead Indians* (Chicago: Aldine, 1967), p. 31.
2. Fritjof Capra, *The Tao of Physics* (Cambridge & London: Harvard University Press, 1984).
3. Gary Zukav, *The Dancing Wu Li Masters: An Overview of the New Physics* (New York: Bantam Books, 1979).
4. Albert Einstein and L. Infeld, *The Evolution of Physics* (New York: Simon and Schuster, 1961), p. 31.
5. John Blacking, "The Concept of Identity and Folk Concepts of Self," in Anita Jacobson-Whiting (ed.), *Identity: Personal and Socio-Cultural*, "Acta Universitatis Upsaliensis" ("Uppsala Studies in Cultural Anthropology"), 1983, p. 5.

6. Daniel J. Kevles, *In the Name of Eugenics: Genetics and the Uses of Human Heredity* (New York: Knopf, 1985).
7. Karlheinz Stockhausen, *Questionnaire of the International Music Council* (unpublished, 1984), pp. 1, 4.
8. David P. McAllester, *Enemy Way Music* (Cambridge: Peabody Museum Papers, 1954), pp. 41, 43.
9. Hugo Zemp, "'Are' Are Classification of Musical Instruments," *Ethnomusicology* 17:1 (1978) pp. 37–68, and "Aspects of 'Are' Are Musical Theory," *Ethnomusicology* 23:1 (1979), pp. 6–48.
10. Steven Feld, *Sound and Sentiment, Birds, Weeping, Poets, and Song in Kaluli Expression* (Philadelphia: University of Pennsylvania Press, 1982).
11. Ruth Stone, "The Times of African Music," (unpublished manuscript, [n.d.]).
12. Anthony Seeger, "What Can We Learn When They Sing? Vocal Genres of the Suya Indians of Brazil," *Ethnomusicology* 23:3 (1979), pp. 373–394.
13. Robert Cogan and Pozzi Escot, *Sonic Design: The Nature of Sound and Music* (Englewood Cliffs, N.J.: Prentice-Hall, 1976).
14. Robert Cogan, *New Images of Musical Sound* (Cambridge & London: Harvard University Press, 1984).
15. Ray Jackendoff and Fred Lerdahl, "A Grammatical Parallel Between Music and Language," in Manfred Clynes (ed.), *Music, Mind and Brain: The Neuropsychology of Music* (New York & London: Plenum Press, 1982).
16. Jean-Jacques Nattiez, *Fondemonts d'une semiologie de la musique* (Paris: Union générale d'editions, 1975), p. 140.
17. Bruno Nettl, *The Study of Ethnomusicology: Twenty-nine Issues and Concepts* (Urbana: University of Illinois Press, 1983).

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Carol E. Robertson, "Pulling the Ancestors: Performance Practice and Praxis in Mapuche Ordering," *Ethnomusicology* 23:3 (1979), pp. 395–416.

———, "Processes of Transmission: Music Education and Social Inclusion," in David P. McAllester (ed.), *Becoming Human Through Music: The Wesleyan Symposium on the Perspective of Social Anthropology in the Teaching and Learning of Music* (Reston, VA: The Music Educators National Conference and the Presser Foundation, 1985), pp. 95–113.

Carol Robertson has studied violin, musicology, and anthropology at the Conservatorio Nacional of Argentina, the Universidad Nacional Autónoma de México, and Indiana University, where she received the Ph.D. in 1975. She has taught at Indiana University, the University of Pittsburgh, Tuskegee Institute in Alabama, the University of Ghana at Legon, and Columbia University. She is now an Associate Professor of music at the University of Maryland in College Park, where she has taught since 1979. Her research focuses on the role of music in social organization, aspects of power and gender manifested in performance, theory and methods in ethnomusicology, and the comparative studies of vocal genres. These issues have been addressed through field research in South America, West Africa and Polynesia. She was recently awarded a Faculty Fellowship in anthropology at the National Museum of Natural History, and has been appointed chair of the Quincentenary Committee on Music Scholarship and Performance at the Smithsonian Institution.

Responses to the Plenary Addresses

Response by Leo Treitler
American Musicological Society

Quite suddenly, as I listened to Professor Rhodes's jeremiad, an unexpected recollection presented itself, as sometimes happens, of something from a distant past. One morning about ten years ago David Lewin and I stood on the observers' balcony overlooking the cheese-works in Gruyère, Switzerland, watching the workers down below with a certain envy. What they were making would be judged according to a standard of excellence about which there is no disagreement. They all possessed the talent and skills needed to achieve that standard, and the facts that are consonant with the value of good Gruyère. In due time they would know how to endow their successors with all of these virtues, so that an unbroken line of great cheese makers was assured. They were assured, too, of a ready market for their product, and they knew exactly how much of it to produce so that it would all be consumed.

For better or for worse, all of us here are in a much riskier business.

Professor Bent says that editing is an act of criticism. I would like to illustrate with a description of the research problem that I have most recently been worrying about.

The neumes of the earliest Western notational systems come in two varieties, those that are written over vowels and those that are written over voiced consonants and certain other consonants in particular orthographic environments. Neumes of the second variety were called "liquescent" or "semi-vowel" neumes, and the problem is to know how to render them in edition and performance.

Now the classes of letters that are thus differentiated by the two kinds of neumes correspond closely to the classifications of the letters of the alphabet that are transmitted by Roman grammarians. These classifications were, among other things, guides to the pronounciation of the Latin language, and the sudden wide circulation of the grammar books around the year 800 is to be associated with the great educational drive that was launched from the Carolingian court around that time. The invention of the neumes in the early ninth century must also be understood as a phenomenon of that great cultural push, of which literacy was in a sense the commanding feature. Perhaps there is a connection.

But there are some differences between those classifications and the classes that are differentiated by the two types of neumes. One scholar attempted to explain these differences in terms of the differences that emerged between the orthography of written Latin and its pronounciation, as Latin evolved into the vernacular Romance languages. But since then the whole idea of such an "evolution" has been fairly well put aside by historical linguists. Instead, it is now believed, Latin, although uniformly written, had its own local pronounciation everywhere; and the distinction between Latin and the Romance vernaculars was created virtually all at once by the reforms of the Carolingians who aimed to establish a uniform orthography *and* pronounciation for Latin throughout the Empire.[1]

An alternative explanation for these differences is available through rather more universal principles of phonetic change, principles that can be confirmed in the history of living languages as well as ancient ones: tendencies to voice consonants wherever possible, to give priority to liquids and to supress mute consonants. The phonetic phenomenon that these have in common is the partial closure of the speech aperture from open vowel positions. The study of modern singing traditions of different cultures shows that this phenomenon is amplified in singing, as compared to speaking. Hence I entertain for the moment the hypothesis that it is this phenomenon that was signified by liquescent neumes, while non-liquescent neumes signified purely open vowel sounds. This hypothesis is meant to replace the hypothesis which has prevailed since the turn of this century, that the liquescent neumes were instructions to sing grace-notes connecting consonant sounds.[2]

I have given a very abbreviated description, but enough, I hope, to show that the editorial problem inevitably becomes an historical problem that opens onto very large issues of cultural values, ethnic identities, political ambition, and ecclesiastical history, to which must be brought evidence from paleography, comparative and historical linguistics, comparative musicology, the study of phonetics, and of musical structures. At every turn of the investigation the development of hard evidence entails interpretation, sometimes of the most speculative sort. Behind any editorial solution must lie a highly complex and contingent hypothesis with many dimensions.

The way I see such a problem—and I am surely not alone among musicologists—resonates with what Professor Robertson says about the advocacy, for her discipline, of context, meaning, and open-ended systems of explanation. In effect that amounts to an advocacy of criticism. But I am not as sanguine as Professor Bent is that that is what we are substantially getting in Musicology. If we are agreed on the need for all our disciplines, and for our work as teachers, for greater efforts toward the understanding of music in terms of its meanings and connectedness, then it evades the issue to claim that this need is being met tacitly in our critical editions.

In the research project that I have described, I am trying to engage in what Professor Robertson calls "a serious ethnomusicology of Western music." But then why do we belong to different professional societies, and why do we live and meet in different hotels here in Vancouver during these days? I see no sense in it at all. The subject of this panel shows up the pointlessness—and if we take account of Professor Rhodes' talk, the destructiveness of our having formed ourselves into separate societies along disciplinary lines; the very fact of this separation certainly contributes to the narrowness of which he complains, and I'm surprised he didn't say so right out.

For Professor Berry things seem to be the other way around; he sorts us out according to the place of fact (and non-fact) and value in our fields of attention. Now to anyone working on such problems as I described at the beginning, the claim that musicologists are essentially preoccupied with facts—as distinct from "mind-stirring nonfacts" and values—must seem ludicrous. And if such problems are taken to exemplify our increasing specialization and narrowness, in the sense of Professor Rhodes, then I think Rhodes is mistaking cultural distance for specialization and narrowness. But I think the trouble behind all this lies in our notions of "factuality." Under the notion of factuality that I live by, the scholar's aim is to reduce his distance from his objects as nearly as possible to zero.

In order to say what I mean, I shall have to add something to the characterization that Professor Bent has given of Positivism. It is not only that factuality is determined, under that dogma, by the objective reading of an extended reality, and that the establishment of facts is separate from their subsequent interpretation. It is that the interpretation of facts can only be made through their causal explanation. Finally, it is that only statements that are formally true, such as equations and definitions, or empirically verifiable, count as knowledge at all. Statements such as the beautiful one we heard yesterday that Schubert's song *An die Entfernte* "lives for A-flat and dies in G"[5] do not. Musicology was hobbled for a time by this restricted view of knowledge, both in being persuaded to such a naive notion of factuality, and in being given to the unsophisticated variety of causal explanation that was known as "style history." This was a reflection of a certain system of values that was itself culturally determined. It seems on reflection quite foreign now.

But "positivism" is a way of describing (or prescribing) how scholars reason, or should reason. It is not a *kind* of scholarship, of musicology or any other discipline. (It was surely a mistake to identify as "positivistic" a kind of musicology that has mainly to do with the preparation of critical editions, the establishing of work chronologies, and the like, tasks that rest on hard facts, as some would claim. Under the influence of Positivism musicologists produced plenty of "nonfacts," and plenty of bad criticism.[6]) What is wrong with positivism, vis-a-vis musicology, is that is does not describe very well how musicologists work, even in the most hard-core philological or archival enterprises. Professor Bent has told us some of the reasons why: the interpenetration of data-gathering and interpretation, the contingency and mutability of "facts" in our work. Professor Robertson shows other reasons: the role of value systems in establishing criteria of factuality, the synthetic nature of facts.

This rightly shakes the concept of factuality loose from its desparate embrace with ideas of certainty, objectivity, verifiability and immutability, from which folks like us are supposed to derive our sense of security—at the cost of a life without romance. It has been astonishing to me how much the word "fact" still seems to be thought to signify "something you can prove," something "hard" and "immutable."

"Fact," after all, is cousin to the word "fake." We *make* facts (*factum*); they are not *given* us (*datum*). That means that we are responsible for them, we have a commitment to them, and that we have an intimate sort of knowledge of them such as we cannot have of what is given us. Vico referred to such knowledge with the word *verum*, and he differentiated it from knowledge that he characterized as *certum*. Therein lies the epistemological distinction between the natural sciences, which concern the things made by God, and what he called the "New Science," which concerns the things made

by man (mainly law, poetry, myth, and language).[5] The truth value of what we can know about these things is of a higher order *just because* they are of man's making; we can put ourselves in the frame of mind of their creators, as we cannot do with the things made by God. Herein lies the basis of the epistemological distinction between the humane and the natural sciences. The sense of "factuality" that is entailed in the remarks of Professors Bent and Robertson represents, in effect, a rediscovery of the premises on which all the disciplines gathered here are founded. It is interesting and satisfying to encounter our roots in these papers, and to see how really fundamental are the issues they raise.

But given this attitude to factuality, in which I very much share, I am bound to reject Professor Berry's attempt to split off "facts" from "mind-stirring non-facts," although I can sympathize with his need to invent the latter concept, in the light of his version of the former. And given his scheme altogether, I am bound to reject as false his claim that musicologists are "essentially preoccupied with fact." It is on the grounds of this preoccupation, presumably, that musicology is the most "scientific" of our disciplines, while music theory is the least "scientific." But it could be argued that he has this ranking backwards, or upside-down, that music theory is the most scientific of all because it is motivated by the primary interest of science in displaying its objects as exemplifications of theories. And there we would be, pointing accusing fingers: "You're the most scientific," "No, *you* are!"

But I suggest that this whole exercise in classification is unnecessary and destructive. There is no sound epistemological rationale for the differentiation of these sub-disciplines. Just imagine asking a panel of scholars from other humanistic disciplines to sort out the abstracts of papers for these meetings into the disciplinary sessions for which they were intended, on the grounds of their involvement of "facts," "nonfacts," and "values."

There is a challenge in Professor Robertson's remarks that would become quite pressing if we were to make the effort to break down the barriers between our disciplines. If decisions about what are significant facts and appropriate analytical paradigms are determined by systems of value, then the effort to explain our musical objects through an "understanding of the complex values, hierarchies, and aesthetic criticisms from which they are birthed"—more concretely, the effort "to explain the essence of Handel's works with regard to the patronage systems, church dogma, court rivalries, cosmopolitan resources, spiritual values, and oral traditions of his time"—would challenge us to shift emphases of factual significance and analytical models. Perhaps that has something to do with the resistance to such accommodations in our field. In any case, it would be hard to claim that such shifts have been occurring in any major way, and perhaps that inflexibility, and absence of a sense of the connectedness of things in musical culture, have something to do with the conditions of which Professor Rhodes speaks.

He suggests himself, as the third of his positive proposals, an overhaul or tuneup of the value system that informs contemporary music scholarship. To this I can only say "hear, hear." But I wonder, how do we get into the Culture Formation business if not by way of the Domenico Jacobazzi business? (I urge that we not credit the implication in that remark that the obscurity of the name betokens the triviality of the subject. Everyone knows that it would not survive any serious reflection at all.) That is, how do we get into any sort of worthy musical scholarship other than by way of something about which we care a great deal? I am afraid of the idea of a "comprehensive research plan."

Who will draw it up, and who will appoint them? How do you make a generalist?

Professor Rhodes says he represents the profession of college teachers of music, but not a discipline. But the burden of his remarks is a proposal to turn the profession into a discipline. That is worth thinking about. But my time is up.

Notes

1. The theory regarding the evolution of the Romance languages was put forward by Heinrich Freistedt, in *Die liquizierende Noten des gregorianischen Chorals: ein Beitrag zur Notationskunde* (dissertation, University of Freibourg, Switzerland, 1929). The more recent view of historical linguists is presented by Roger Wright, in *Late Latin and Early Romance in Spain and Carolingian France* (Liverpool, 1982).
2. *Paleographie musicale, II* (Solesmes, 1891), pp. 37–86.
3. Richard Kramer, "Schubert's Goethe: Of Fragments, Cycles, and the Organic," unpublished paper presented to the annual meeting of the American Musicological Society, Vancouver, 1985.
4. Joseph Kerman, *Contemplating Music* (Cambridge, Mass., 1985), p. 49.
5. *Scienza Nuova*, 1725. Translation by T. C. Bergin and M. A. Fisch, published as *The New Science* (Ithaca, N.Y., 1944). Relevant passages are excerpted in Patrick Gardiner, ed., *Theories of History* (New York, 1959) pp. 12–21.

Leo Treitler studied music at the University of Chicago (MA in composition and history, 1957), the Hochschule für Musik in Berlin (composition and piano) and Princeton (Ph.D. in musicology, 1966, with a dissertation on aspects of the medieval Latin lyric). Since that time he has been studying the history of medieval Western music, increasingly with the question of transmission as the central one. His interest in historiographical problems and problems of epistemology stems directly from his continuing concern with the problems of understanding medieval musical culture and its evolution, but he has taken these interests into the study of more recent music as well. A collection of his historiographical and critical essays will be published by the Harvard University Press in the coming year.

Response by Anne Hall

Society for Music Theory

Margaret Bent has convincingly explained that the fact-value split does not exist in good musical scholarship, where, in her words, "evidence and interpretation are inseparable." Similarly, Carol Robertson said that "systems of value . . . determine what is factual. . ." Once that point is made, then changing the topic to facts and values *of* musical scholarship, as Phillips Rhodes did most openly, seems reasonable. If, as I believe, the value of musical scholarship derives from the value of music, then it is pertinent to consider statements about the value of music that we have just heard. Carol Robertson said, "All peoples engage in forms of behavior and creativity that produce coherent, tacit *communications* in the domain of music. . ." (emphasis mine).

Far be it from me to disagree with the idea that music is a medium of communication. However, as soon as we speak of music as communication, we raise the question of what is communicated. I am reminded of a passage from an essay by Lewis Thomas. Speaking of the songs of whales, Thomas writes: "Until it is shown that these long, convoluted, insistent melodies . . . are the means of sending through several hundred miles of undersea such ordinary information as 'whale here,' I shall believe otherwise." Thomas goes on to say that for an extraterrestrial visitor, "The 14th Quartet might . . . be a communication announcing 'Beethoven here,' answered, after passage through an undersea of time and submerged currents of human thought, by another long signal a century later, 'Bartók here.' "[1]

We value music as a medium of communication, and I am not accusing any of our speakers of limiting what is communicated to "Beethoven here." But speaking of music as a means of communication makes music sound useful, as if it could be an alternative to AT&T. Music is not that, because what is communicated in music is *music*—musical ideas, musical understanding, musical feeling. That people can understand other people's musical ideas does tell us something about the nature of people. Still, we don't value music primarily for its usefulness, we value music for itself, for its beauty. I find it remarkable that in the hour and a half of discussion we have heard so far, discussion about values in and of musical scholarship, no one has said that music is beautiful. Great music *is* beautiful, and I want to try to explain how the beauty of music is relevant to musical analysis. I want also to suggest that we should not be hesitant to say that music is beautiful.

One reason I like to analyze music and to teach musical analysis is that analyzing a musical work is a way of getting to know it. If I help a class analyze a quartet of Beethoven, I have some confidence that the students will at least get to know the music, which is most important—most important because great music is beautiful. (I make no apology for concentrating upon great works of the pasts. Not all music is beautiful, and life is short. Jan Maegaard made the point when he said that "a successful analysis is governed not only by . . . your inclination to know how this music functions technically, but also by your esteem for it." He concluded: "Never touch music which does not, in the first place, touch you."[2])

There is another reason to engage in musical analysis. Analysis is a statement about how we hear a piece of music. However, we would like to deny the element of subjectivism in that statement. Many of us must have experienced the moment of frustration in teaching a student how to perform a piece when the student asks "Why that way?"

and our response is, "Because that is the way it goes." We don't mean, "That's the way *I* hear it," we mean, "that is the way *it goes*." It matters to us that we hear music the way other musicians hear it. Performance is the clearest way we can express our understanding of a piece, as David Lewin said in the passage quoted by Margaret Bent. However, if I cannot hear a colleague play a particular work, then reading his/her analysis of it is another way of finding out how he/she understands the work, an understanding to which I can compare my own.

It is clear that Wallace Berry did not offer an analysis of the A-major prelude, but simply examples of analytical statements, not necessarily his. I want to discuss the first of his analytical examples, then, simply as representative of analytical statements that worry me. A reduction of the prelude that leaves out the F# in the 13th and 14th measures, as does the first example, is to me incomprehensible. The note is sustained as long as the other notes in the reduction, and is emphasized by its final status as a dissonance, never conventionally resolved. Presumably the F# is replaced in the reduction by the much less emphasized B because the analyst does not hear as essential a note that does not fit a pattern of basically stepwise motion. Stepwise melodic motion *is* persuasive, but to me not sufficiently persuasive to justify reducing away a note crucial to the expressive character of the piece. The example worries me, then, because it makes me wonder whether I hear the piece correctly.

In analysis, we make statements based on what we hear, but at the same time our theories influence the way we hear the music. We try to describe X, and can only get as close as Y, and we know that there is always a danger that we will then convince ourselves that it is Y that we hear. We need, then, to check our perceptions against those of others, and we worry when we find substantial disagreement. It is because music is beautiful that we have a responsibility to represent it accurately. But finally we care that we hear it right because only in hearing it right can we enjoy its beauty.

Of course, what we pretend to do in musical analysis cannot be done more than partially and imperfectly. Music cannot be explained, because the sense of music is musical sense and can only be heard. Nadia Boulanger, in her Wednesday afternoon analysis classes, so called, did not get more analytical than to say, "Listen to that, isn't it beautiful." As a student, I would have liked some theory, some *real* analysis. Now, older and humbler, I think I understand. If we heard, then analysis was irrelevant. If we did not hear, then analysis was irrelevant. The function of the teacher was to make us hear. As a theory teacher, I can still go on trying to find explanations for how music works, why it affects us as it does. I may, in the process, help someone to hear it better.

I am saying, as Wallace Berry did at the end of his paper—but I am saying it with no apologies—that the value of musical analysis derives from the value of music, and we value music for its beauty. We are embarrassed to say that these days. We know that musical aesthetics is a messy subject, and that nobody knows what beauty is. You can object that it does no good to say that great music is beautiful. But we need to say it.

We need to say it not as something that everyone knows, but as something that a great many people, including many of our students, do *not* know. The music that issues from radios carried down my suburban street is not listened to with reverence as something beautiful. For many of our students, musical performance is the next competition, music theory is filling in parts in harmony exercises. Many music students seem to have very limited interest in going to concerts, in listening to music. We hear students perform and we think, with a mixture of sympathy, pity, and annoyance, that they have no idea

how beautiful the music is. Partly it is a matter of age and musical maturity. Presumably others of you here can remember having no real appreciation of music that you now love. But I think our students' failure to enjoy the beauty is due only partly to their youth.

We feel the threat of the nuclear winter, and we may well wonder what we are doing. Phillip Rhodes says we need to be producing "an informed populace." Very well, but I think we need to be clear about why. That symphony orchestras need audiences in order to survive is true, but I think we must be clear about why symphony orchestras *should* survive. When Naomi Griffiths, Dean of Arts at Carleton University in Ottawa, spoke at Wilfrid Laurier University last year, she said that the value of the humanities is an issue now not because of the competition from science and technology, but because we are embarrassed by the questions raised by the humanities. Perhaps we tend to take refuge in our musical scholarship from questions music raises. I think we need to consider the importance the beauty of great music has for what we do.

Notes

1. "The Music of This Sphere," *The Lives of a Cell* (New York: Bantam Books, 1975), 26–27.
2. "Approaches to the Understanding of Contemporary Music," Allen Forte, chairman, *IMS, Report of the 12th Congress, Berkeley, 1977* (Kassel: Barenreiter, 1981), 763.

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Response by Bonnie C. Wade

Society for Ethnomusicology

Because Professor Treitler focused his remarks primarily on the matter of fact in musical scholarship, I shall focus my remarks on the matter of value. Three of the speakers spoke of one or more values which they or their fields hold. Bent values "good scholarship," meaning work done by individuals who have as their highest aim the study of an historical piece of music by drawing on all available relevant evidence and interpreting the evidence in such a manner as to get as close as possible to the intentions behind the historical sources. Bent's paper is, of course, conceived largely in response to another view of the field of musicology—one which holds as its highest aim using such musicological work as the "good scholarship" described by Bent as a means to a different end, the end of mediating between historical vision on the one hand, and contemporary aesthetic expectations and attitudes on the other hand. As I understand it, Bent would have the piece of music remain an item in history, whereas Kerman wants to go further, to consider the piece as an aesthetic item, and to stress the "presentness" of the piece—the meaning it conveys, the aesthetic pleasure it initiates, the value it assumes for us *today*.

Professor Berry values analytical music theory which balances sense and sensibility in the analysis of a piece of music, seeking to put together the experiencing or personal hearing of music with intellectual examination of it. Since the piece he chose to demonstrate his viewpoint is of the 19th century, it seems that he and Kerman share a value—that of considering a piece from history as it is perceived today.

As Robertson points out in her paper, we in ethnomusicology value a stance within musical scholarship that advocates consideration of context, meaning, and different systems of explanation; another way of putting that is that we value diverse systems of value, seek to understand those systems and focus on the articulation of values through music. Some of us in ethnomusicology would begin such a study from the music, and others of us would begin from the culture.

Musicologists and ethnomusicologists perform a largely similar task: we are both engaged in the task of interpreting musical and other evidence in such a manner as to get as close as possible to the intentions behind the sources. In the case of musicology, of course, the sources are historical and likely to be documented in writing—whether words or written music. For ethnomusicologists—even ethnomusicologists doing historical study—the sources are likely to be contemporary and to be non-written, for we usually derive our evidence from the very musicians and listeners in the culture which produced the music or whose predecessors did so. The music as performed rather than as written usually constitutes our primary source. Where we ethnomusicologists came to differ from musicologists, as Robertson points out, is primarily that we have not limited our inquiry to the music of the Western elite.

A musicologist such as Kerman finds ethnomusicology lacking in meaning for his work because of the basic stance iterated by Robertson: what is usually considered by ethnomusicologists is the meaning of a musical genre to its culture and the value of a musical activity to its society rather than their meaning and value to the culture and society of the ethnomusicologist. What Kerman values and wishes to bring to bear in his musicological work—that is, our own contemporary aesthetic expectations and attitudes, we in ethnomusicology term biases. We study Western music in order to recognize our own

biases and struggle to avoid interpreting evidence according to them. That is to say, we avoid it to the extent possible.

In Kerman's credo for criticism in the field of musicology the word "us" figures prominently. He says "a way of looking at art that tries to take into account the meaning it conveys [for us], the pleasure it initiates [for us], and the value it assumes, for us today." I would ask about this type of criticism "who is us?" This is the dilemma faced by folklorists when dealing with a pluralistic society such as ours: who is "the folk?" Is this "us" the greater populace? Those who attend concerts? Those who buy recordings? Students who enroll in music courses? Informed musicologists? I think that "us" is really an editorial "us" that substitutes for "me": this criticism is a way of looking at art that tries to take into account the meaning it conveys for a "me"; the pleasure it initiates for a "me"; and the value it assumes for a "me."

Does it not become a question of WHEN it is considered appropriate for our own personal contemporary aesthetic expectations and attitudes to figure in our work as scholars? Are not such considerations basic for our choice of which music to study? I don't think that Bent would deny that she is a medievalist because she loves the music; I certainly would not deny that I chose to concentrate on Indian music because of my own personal aesthetic expectations and attitudes. Those very considerations determined for me whether I would choose to work with folk music of India or the art music of India, whether I would choose North Indian or South Indian music, whether I would choose instrumental or vocal music, and then which type of vocal music. I would be very surprised to hear disagreement from any of our speakers that it is entirely appropriate for our own contemporary aesthetic expectations and attitudes to figure in our work as scholars at the point when we choose our focus. And is that not an honest way of proceeding in our scholarship? It is saying: this (or that) kind of music has this meaning for me, it evokes an aesthetic reaction in me, and I accord it high value. Therefore I shall study it. Beyond that the matter becomes very tricky indeed.

Beyond this and still at the level of personal preference and valuation, Kerman would point out that even those scholars who try to avoid it actually bring their personal choices into play. It comes into analysis, he says, because analysis depends on the selection of certain elements from among the many true elements existing in a work of art and it is not the correctness of analysis that matters, but the grounds on which one set of facts rather than another has been chosen for emphasis (p. 133). As Robertson put it, "What we are able to value will always determine what facts we are willing to struggle with and what facts we choose to ignore." Among ethnomusicologists, Bruno Nettl has recently called for us to face the fact that try as we might, we cannot absolutely avoid bringing our own biases into play into our work as scholars and we would be better scholars if we faced up to that.

The real difficulty for me—and I think historically for ethnomusicology, if Robertson's paper is any indication—concerns the interplay between individual valuation and group valuation. There really is confusion created by use of the editorial "we" when values are the topic of the sentence. Berry distinguished in his paper between the valuing process of groups and of individuals: groups, he says, can ordain particular professional values—that is, positive or negative reaction to ideas and jargon, of this or that material or mode of research, etc. and individual professional values often reflect those group values. I would expand that to say that individuals want groups to ordain their particular professional values; in turn, groups WANT TO ORDAIN particular professional

values and WANT more individual values to reflect those group values. Is that not why a comprehensive field splinters into several fields? Is that not partially why musicology once encompassed ethnomusicology but does no longer? Is that not partially why musicology once encompassed music theory but does no longer? Is that not why musicology might never really encompass music criticism and that it might become a separable field?

Surely a balance between group and individual professional values is the ideal: as Confucius said, "anything and everything in moderation." To Bent who calls for musicology to "increase and integrate our understanding of music on as many fronts as possible," I would say "hear, hear!" or in North Indian terms, "wah, wah!" Within that ideal we would see joined into one philosophically cooperative venture the "good scholarship" as defined by Bent, Kerman's criticism as an aim of musicology, ethnomusicology's valuation of diverse systems of value, and a theorist's analysis which seeks to encompass informed interpretations and confirmed responses of sense. The professional values of the GROUP of us who make music central to our lives should surely encompass the professional values of both individuals and sub-groups. Therein would lie wisdom and strength wherein we could meet the challenge thrown to us by Professor Rhodes.

I want to end by turning to the paper by Rhodes who did not speak to value IN contemporary music scholarship, but to the value OF contemporary music scholarship. Not surprisingly, as the president of CMS, he comes to the subject from the perspective of teaching and argues for better training of our graduate students with regard to teaching, and once accorded graduate degrees, greater sharing of the general teaching responsibility among all professorial levels, including the most senior and prolific of specialized scholars.

In order to meet the challenge he enunciates, Professor Rhodes calls for recognition of the VALUE of the generalists among us—that is, the VALUE of scholars who are qualified generalists and are permitted to function as such. The word "generalist" touches off a reaction in me, because that is the role into which ethnomusicologists have been placed in our academic system. To demonstrate the point, I would like to cite a recent job announcement for an ethnomusicologist which I received; it calls for the person to teach the following: courses in jazz history; Afro-American music; the musics of Asia, Africa, the Pacific Islands, and American music with special emphasis on the Southern regions. As if that were not enough, the job includes instruction in Western Music of the 19th and 20th centuries, as well.

What I like best about the announcement is that it specifies that candidates must show a significant pattern of research. As I see it, one of Professor Rhodes' sentences can be modified in the case of ethnomusicology in particular. Where he says "It could be argued that our current system of doctoral training does indeed produce scholars who are qualified generalists, and they are seldom allowed to function as such," in the case of ethnomusicology the sentence should read "It could be argued that our current system of doctoral training does indeed produce scholars who are qualified generalists, and they are allowed to function only as such." There seems to be an assumption that if anyone is to teach any kind of music other than Western art music, one should—read must—teach ALL kinds of other music. We must do this for the "general" student and for the more specialized student—for music majors. While this assumption may be a comfortable one for some ethnomusicologists, it is certainly NOT a comfortable one for others of us. Some of us would prefer to restrict our attention to only half the world—or EVEN to just one continental area such as Asia with its many musical cultures.

My concern is for the effect of the solely generalist role on the "significant pattern of research" in the long haul—beginning about five years down the teaching path when one is supposed to be turning to fresh research topics, new interests that will result in another few years in another significant contribution as a scholar. All too often for the health of the field of ethnomusicology as a scholarly endeavor the generalist role eats up the energy of the teacher and that second research effort never really gets brought to fruition. Professor Rhodes described that as "professional oblivion."

I end my remarks on an Asian basis, by repeating the Confucian ideal of moderation. We must strike balances in order to be and to do our best, whether as teachers or as scholars.

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Response by Robert J. Werner

The College Music Society

I would like to focus my remarks on contemporary music scholarship as it is applied through teaching in higher education, which I hope will be an appropriate umbrella for these concluding remarks.

I was fascinated by what we have chosen to use as a focus of our remarks today—particularly in view of the fact that this is such an unprecedented assembly of our four professional organizations. The papers reflect the extremely specialized nature not only of our scholarship but also of graduate education in our fields, and even the primary criteria for professional evaluation used by our colleagues. This observation does not mean that there is not a need for excellence and scholarly expertise, but I am sure that it has occurred to more than a few of you that our specializations have become so refined that they often are quite removed from the challenges that we face daily as teachers and administrators in bringing music not only to our professional students, but to the general student population in our colleges and universitites.

In reviewing my colleagues' papers, I note that Professor Berry said that the "ideal scholarly community is one of vibrant eclecticism." It was this very belief that brought CMS, in 1977-78, to playing the role of midwife in the birth of the Society for Music Theory as it took on its role as a separate discipline *within* the scholarly community. This was done with the belief that this would provide even more support to its work, being, as Professor Berry has indicated, of "interest and significance, rather than being uninteresting and insignificant." This call for a broader professional perspective was echoed by Professor Robertson who expressed a view very similar to that of Joseph Kerman, when he wrote that we should "seek an all-encompassing interpretation of what our subject matter means in all of its contexts."

Professor Rhodes, as President of CMS, has appropriately taken a more interdisciplinary approach that I hope will add an important dimension to our collective consideration of our scholarship and its implications for our teaching. This is a theme we have heard many times over the last decade or two. It was repeated by Professor Bent, who also quoted Kerman as indicating that musicology is "a rather backward discipline." She went on to suggest that perhaps its most appropriate role is "a fuller exploration of music in its cultural and intellectual context," . . . "that of integration rather than separation" and "without territorial prejudices." For me, all of these admonitions underline the position that The College Music Society has been developing throughout its history—a challenge that we as professionals must respond to, by taking a more comprehensive view of our profession and our professional education.

We live constantly with the concept of the "conservatory," with all that term means for looking backwards towards the conservation of the past in both our performance and scholarship, even though the latter came out of the university tradition. This, certainly, is an important part of our charge, for we all carry the responsibility to build on the great heritage of our art form. At the same time, it must also become the basis for our present, and, more importantly, the preparation of our students for their future. The great masterpieces that we cherish, preserve, and perform were the contemporary music of their era.

It was only a few decades ago, that several national programs sought to break the predominantly, if not exclusively, retrospective grip that our professional curricula seemed

to have been caught in. They did this by developing programs that took the risk of anticipating what professionals would need in the future for successful careers. Most were based on the concepts represented by the combined specialties and viewpoints of the four societies here today and the importance of their interrelationship within our professional curricula. It was this concern with the teaching function which Professor Rhodes referred to in his paper as the hallmark of The College Music Society. The Society has been committed to providing a forum in which those whose primary responsibilities include performance, scholarship, creativity, and teaching could address both the immediate and future challenges of our profession. What better forum than a meeting such as this, which brings together the profession's most influential societies that are charged with these responsibilities?

Professor Rhodes also reminded us that it is the responsibility of the Academy and its overall accrediting body, NASM, to emphasize the importance of teaching to our shared mission. With this in mind, it is appropriate to call your attention to the most recent monograph from NASM, "The Assessment of Graduate Programs in Music," which directly addresses the responsibility of the entire music unit in the preparation of the professional for teaching. It states:

> "NASM recognizes that many of those who earn graduate degrees in music are, or will be, engaged in music teaching of some type during the course of their professional careers. Institutions are therefore encouraged to give attention to the preparation of graduate students as teachers. Graduate students, particularly at the doctoral level, should have opportunities for direct teaching experiences appropriate to their major area under the supervision of master teachers. It is recommended that these experiences include the teaching of music courses for non-music majors, when possible."

It is this common responsibility of teaching which all of our societies share—we are the teachers of teachers in the Academy. We have the serious responsibility of providing curricula, experiences, and models that will prepare these students for a career that reaches well into the next century. For me, this means that we should vigorously pursue our individual specialties, because it is through them that the quality of our art form is preserved, but we must also be as concerned with its teaching. As Professor Bent reminded us, "Let us seek to consolidate our common ground without forfeiting the rigor of our various specialties."

Those of us who have responsibilities as administrators or colleagues on professional review committees should seek to bring into equal partnership teaching, research, and performance. Our documents give adequate support to this concept, but the reality of our evaluations and practices, quite often, prove otherwise.

I believe that this centrality of teaching to our disciplines should become our unifying concern. We should see it more prominently addressed at meetings such as this and through a dialogue developed between our officers, boards, and staff to discuss common programs at the regional and national level that emphasize this concern. This meeting should be a model of the concerted effort that our societies should bring to bear by working together to promote a greater awareness of our shared professional goals and, by doing so, eliminate even the implication of the narrow parochialism that we are so often accused of. But, unfortunately, I see little evidence of this in our meeting structure.

The opportunity is here, but it appears to be a lost potential if we do not take advantage of these occasions for professional dialogue between our societies to develop the basis for shared support amongst our societies that would both protect the richness of our individual disciplines, while, at the same time, increasing their effective voice by addressing our common concern. For me, the proper realization of contemporary music scholarship would be when it becomes the basis of our commitment to more effective teaching.

Robert J. Werner is Dean of the College-Conservatory of Music, University of Cincinnati, Past President of The College Music Society, Vice President of the National Association of Schools of Music and Past President of the International Society of Music Education. He has published numerous articles and made presentations in the United States and foreign countries.

Comments to the Responses

President Bent chose not to reply to the responses, being content to "let [her] comments stand without making a response."

President Berry replies:

The agreed plan for the Vancouver plenary had included prior circulation of all eight statements to accord each speaker the opportunity to take account of the views of others; and although the four principal papers were distributed well in advance, of the respondents only Professor Hall provided her commentary for preliminary study. In these circumstances, and since any "accusing fingers" are assuredly not mine, certain of Professor Treitler's stridently defensive comments, addressed to relatively subsidiary elements of my statement, require response.

It is an irony of the moment that any constituent among our interdependent scholarly communities should suffer pique at the suggestion that music theory is—and is inescapably—less "scientific" than historical musicology, the latter, unavoidably, often concerned with documenting facts of a clarity and authenticity neither possible in nor the point of the vast core of effort in music theory. (Is "least scientific" a characterization so devoutly to be claimed?) If my ascriptions of fact and nonfact are to be considered, let it be as to definitions I offered: these are plain and evident, and I stand by their variant implications for scholarly involvements, even if I might better defer to Professor Treitler's clearer awareness of what music theorists do and strive to do. I was, for example, careful to characterize "scientific" method as projecting "hypotheses derived from systematic data, tested empirically."

It thus seems to me odd that a colleague should react with discomfiture to the benign suggestion that the historical discipline is typically and relatively prone to speaking (or at any rate seeking) truth, in conditions in which authentication is desirable and often possible. That is a vital factor of disciplinary orientation, however obscured by sophistry and illusion, and however one may or may not (I do not) hold that theoretical speculations are a loftier scholarly involvement. There is in the assertion of the historian's pursuit and grasp of fact no contradiction of what is patently obvious: that ". . . the establishment of facts is separate from their subsequent interpretation," that such interpretation is a prime and manifestly critical concern of many, and that historical "fact" is elusive

and subject to reassessment. Nor can I see any implication of value—much less denigration of any particular scholarly preoccupation—in so sound an observation of fundamental delineations of objective and method.

Exception must be taken to the innocent view that an assertion of *essential* professional distinctions of method and issue, of course recognizing unmistakable overlaps, is somehow specious, and that our tentative separateness is contrived and artificial, or even conspiratorial. Such a view often implies that one discipline somehow embraces the others as subfields of effort. And to suggest that delineating critical professional variances is "destructive" *is itself destructive*, while to live candidly and bravely by our differences is ultimately *constructive*. We cultivate our disparate fields in disparate ways, and our necessary interactions in the professional colloquy to which most of us are profoundly committed are immeasurably fortified thereby. Professor Treitler's hypothetical program committee would not, I think, experience such bewilderment as he implies, and it is only in acceptance of fundamental professional divergences, in which Professor Treitler "sees no sense," that we come together in truly meaningful discourse, enriched by the provisional separateness that gives each of our disciplines a necessary vital identity.

President Rhodes replies:

1. Professors Scott and Wade pointed out that I was actually addressing the fact and value "of" scholarship rather than fact and value "in" scholarship. They are right. In any case, it seems appropriate to discuss not only what we are doing, but why we are doing it. Am I going too far in suggesting that there is or should be some relationship between fact and value in scholarship and fact and value of scholarship? I think not.

2. It may be that the use of the word "agenda" in conjunction with the word "research" unduly waves red flags, but either Professor Treitler misunderstood what I said (which is unlikely) or he misinterpreted it. I would, in fact, be among the first to agree with his assertion that it is nobody's business to tell the various disciplines what the focus of their research should be. What I had hoped to call for was the initiation of a dialogue among all the disciplines to consider some basic questions about the nature and purpose of our research. For example: what do we want to know?; what do we need to know?; why do we need to know it?; to whom and towards what end are our efforts directed?; what are the values that guide our scholarship?; what topics have been overlooked or omitted?; what is the relationship of scholarship to teaching?

Some of my colleagues have called these questions naive. Others see them as sinister and some view them as perhaps revolutionary. Why are we so threatened by these questions? The whole point of asking them, or so it seems to me, is to find out what we can do together to better inform the larger picture of our collective efforts.

President Robertson replies:

Ever since our Vancouver meetings I have pondered why we insist on separating emotion from what we are able to see as fact; from what we are capable of valuing, and especially, from what we perceive as beautiful. Kaluli women sing to make their men weep; Mapuche women sing to transport their prayers to the ancestors. The fact that

these actions carry a motivation or a "use" makes them no less beautiful than English suites composed to mark the birthday of a ruler or American operas commissioned to mark two hundred years of independence. Beauty is perceived when we are *moved* by a piece of music; when we let ourselves understand a performance on the intuitive rather than factual level. The kind of denial of the intuitive self, the self that absorbs values that are later unretrievable in factual analysis, permeates even the way we separate the audience from the performer. How strange it would seem to us to see an ethnomusicologist/musicologist openly weep during the tragedy of Wozzeck, or during a Hopi performance that is meant to bring rain for all humankind. Must great works of the West be devoid of context, meaning, or message to find validity in a technocratic world? Is this the kind of value and aesthetic and perception of fact that leads critics to say that *Broken Rainbows*, a documentary on the relocation of the Navajo, is "too emotional?"

I am not pleading for a more emotional science, but rather underlining the point made by Bonnie Wade: we choose our objects of study because of personal aesthetics and values, and because these musics touch us in ways that other musics don't. Having spent a lifetime playing Bach on the violin, I know that I chose this repertoire because of something within me. During the initial months of field research among the Argentine Mapuche I cannot say that their songs moved me. But after sixteen years of persistent contact with Mapuche performers I feel that music as if it were my own—and respond to it in kind. Fact and value may well be *acquired* notions. As our world expands, we will have to expand our tunnel vision into a scope that shows how humans come to see themselves as more objective, wiser, better, more musical, or more talented than members of other groups.

The West has exported its values, ideologies, and musics for well over a century. Wisdom will come when we stop trying to justify our need to dominate and learn to listen to "strange" sounds that are indeed beautiful—not more beautiful, not less beautiful, not more or less valid, not more or less factual, but worthy of our most careful consideration in the formulation of theories about music.

Ethnomusicology will continue to champion the importance and vitality of diversity. We can only urge our sister disciplines to join us in this quest. Even more importantly, we must invite future forums of the kind we celebrated in Vancouver.

Report of the Twenty-Eighth Annual Meeting

Vancouver, British Columbia
November 7–10, 1985

Held in conjunction with
The American Musicological Society
The Society for Ethnomusicology
The Society for Music Theory

1. *PERFORMANCE:* **THE MONTANA CONSORT (Montana State University), "Jazz, Classical and Ethnic Music" KAREN LEECH, ALAN LEECH, GLEN JOHNSTON, ROBI JOHNS, ROBERT CUTIETTA, JAMES CAMPBELL**

Program: *Twilight* (1984) by Robi Johns; "Adagio" and "Presto" from *Trio Sonata*, S. 1039 (c. 1718) by J. S. Bach; *Song for Grandpa* (1978) by Ray Pizzi; "Recercada No. 2 on the *Pazzamezza moderno*" from *Tratado de Glosas* (1553) by Diego Ortiz; *Angklung Gamelan* (1983) by James Campbell; "On Firm Ground" and "Tristesse" from *Montana: Land and People* (1982) by Tom McMail; *Carnival (Rhythms from Brazil)* by Montana Consort; *Misomire* (1984) by Glen Johnston; "The Snow is Dancing" from *Children's Corner* (1908) by Claude Debussy; *Le Basque* (c. 1717) by Marin Marais; "The Empress of the Pagodas" from *Mother Goose Suite* (1908) by Maurice Ravel; *Homage a Rodrigo* (1981) by Alan Leech; *Rock Etude No. 6* (1981) by Bill Douglas; *Toccata Without Instruments* (1966) by Ramon Meyer; *"I Got Rhythm" Variations* (1985) by Glen Johnston. [CHRISTOPHER WILKINSON (West Virginia University), Host]

2. *PANEL:* **"The American Musician Abroad," KATE WARING (Bonn, West Germany), Moderator.**

Participants: CAROL BAILEY HUGHES (U.S.S.R., Italy, Southern Methodist University), ODALINE DE LA MARTINEZ (London, England), MICHAEL J. SMITH (Kivik, Sweden).

KATE WARING (President, CMS European Chapter), "The American Musician Abroad". What are some of the problems that a young, ambitious musician from the U.S.A. might face when embarking on an extended European adventure? Does he speak the language? Can he obtain a visa to stay in the country for an extended period? Are there friends or family already established in the country and willing to help him? Does he have a place to live? Does he know about the standard of living in the chosen country? Is he aware of the political views he may encounter? Will he be allowed to enroll in school, study with a famous teacher or get a job? What types of practical opportunities in the music field will be accessible? These are only a few of the questions he is likely to confront unless he is the lucky recipient of a grant or is enrolled in a program of study abroad which provides a ready solution to most of these problems. In seeking opportunities abroad, one must also take into account the differing structures of learning and teaching, the availability of performance work and the social benefits obtainable in various music fields.

France and West Germany are two countries often chosen by American musicians. Some additional points that have an effect on musical life in these two countries are the German collective spirit as opposed to French individualism, the pride in tradition, the use of mass media as aids to the general public's awareness of classical music and the place of the classical musician in the hierarchy of social and class structure.

Europe offers an American a multitude of possibilities for learning, teaching, growing, sharing and generally broadening horizons in many areas. Though the road is not always easy, it is always interesting. An open mind and a sense of purpose are necessities for the voyage.

CAROL BAILEY HUGHES (Southern Methodist University), "The American Mu-

sician Abroad": Opportunities to participate in cultural exchanges with the Soviet Union are more numerous than commonly supposed. For the American researcher, working in libraries within the Soviet Union (and, by extension, in many Eastern Block countries) requires reevaluating methodology, attitudes, and, often, expectations. Speaking from her own experiences in large libraries, institute libraries, and small archives in Leningrad and Moscow, the author offers recommendations for pre-trip preparation and research strategy, as well as suggestions for dealing with the bureaucratic restrictions. In addition, the speaker points out some of the musical and personal benefits, as well as the perhaps unexpected freedoms awaiting the American exchangee in the close, daily contact with Soviet musicians and researchers. researchers.

3. *TEACHING MUSIC HISTORY:* **LOUISE LITTERICK (Mount Holyoke College), Chair.**

LINDA M. FIDLER and RICHARD S. JAMES (Bowling Green State University), "Library User Education and the Undergraduate Music History Sequence": An important goal of the undergraduate music history sequence is to provide students with both knowledge and tools that will enable them to continue acquiring information, as needed, throughout their college and professional careers. Fundamental to this goal is the ability to use the library effectively and efficiently. The traditional citing of sources and requiring of a term paper or some similar research project are, however, only randomly successful in generating truly skillful use of library resources. At Bowling Green State University the authors have established a formal library user education program for music majors and integrated it into the music history sequence. The course sequence offers the framework for a graduated series of library assignments that can be reinforced from term to term, while the library program enhances the quality of student projects and encourages life-long use of the library. The program consists of a three-term series of presentations ranging from subject encyclopedias and biographical sources to special bibliographies, dissertations, bibliographic style and research strategies. Each basic skill or tool is presented and then reinforced with a worksheet designed to relate closely to the music history topic of that week. Larger projects, including an extensive annotated bibliography and research paper, integrate and solidify the students' research techniques. Now in its third year, the program has proven quite successful in raising the quality of term projects and the sophistication of library research.

The authors outline their program, from development and trial sequence to ongoing operation.

BONNY HOUGH MILLER (Armstrong State College), " 'Magazine Music' by Women Composers": A flood of popular and serious music was published in the pages of European and American magazines from 1672 until well into the 20th century. A wide range of non-musical periodicals published music as an attraction to please their reading audience. Thousands of songs, choral settings, and piano solos are found in literary journals, weekly newspapers, women's magazines, and illustrated monthly miscellanies, yet the tradition is now practically forgotten. Among this extensive repertoire are works by more than 100 women, which raises the questions: Who were these composers? Did they compose music specifically for the journals? What journals published music by women? What kinds of compositions did they publish, and why?

Despite the range of almost three centuries in which music was occasionally published in non-musical periodicals, most of the music by women appeared during the 19th century. Virtually every female composer of the Romantic era can be seen in periodicals of their day. The list includes Fanny Mendelssohn, Clara Schumann, Maria Malibran, Augusta Browne, Cecile Chaminade, and many lesser names. The majority of "magazine music" consists of songs and piano pieces in a popular style, with only amateur technical demands. After World War I, publication of music in magazines dropped drastically as radio and phonograph replaced amateur performance as the primary source of music in the home. The handout for the paper lists some of the main American and European magazines that included music by women, along with names of the composers and the years in which they appeared. Several live and taped examples illustrate the style of selected piano and vocal works from this repertoire.

ISIDOR SASLAV (The Peabody Institute of the Johns Hopkins University), "Latest Discoveries in the String Quartets of Joseph Haydn": The presentation is a series of performance comparisons of selected excerpts from Haydn quartets showing differences between what Haydn actually wrote and what various printed editions through the centuries have said that he wrote. The errors and spurious readings derive not only from latter-day revisions and editorializing, but often from 18th-century sources as well. The history of Haydn publishing in his own century is rife with piracy, and publications without the composer's knowledge, authorization or supervision were common. Publishers such as Hummel (of Berlin) often added or subtracted entire bars as well as single notes to "improve" the text. Very often these publishers' revisions became the basis for the standard readings in our own modern performance sources, such as Peters and Eulenburg. For this lecture demonstration, Saslav, a co-editor at the Joseph Haydn Institute in Cologne, has extracted the most striking and immediately audible examples from original and authentic sources such as Haydn autographs and copies made by his copyist, Elssler, and his authorized publications in London and Vienna, which will be performed by a quartet led by himself. Included are: the double *da capo* in the *menuetto* of *Op. 64, No. 6* (suppressed for almost two hundred years and only now published in the Henle edition); the articulations missing from the standard parts of *Op. 77, No. 1,* as well as the elimination of the superfluous dynamics; and the various "Hummelizations" throughout the quartets. A display of autographs and other facsimiles accompanies the demonstration.

4. *A NEW PARTNERSHIP IN MUSIC TEACHER EDUCATION:* **A REPORT OF THE NATIONAL TASK FORCE ON MUSIC TEACHER EDUCATION: JAMES C. CARLSEN (Chair).**

GERALD B. OLSON (University of Wisconsin–Madison), "A New Partnership in Music Teacher Education": The call for a "New Partnership in Music Teacher Education" is stimulated by the heightened interest in teacher preparation exhibited by the public in recent years. "A Nation at Risk: The Imperative for Education Reform" (a report of the U.S. National Commission on Excellence in Education, 1983) represents one of the many critiques of public education and its teachers and learners. Professional teacher organizations, parents, students, the business community, and the media have also expressed concern over the quality of the preparation of teachers for the next decade.

The task force on "Music Teacher Education in the Nineties" (initiated by Paul Lehman, President, MENC) is currently meeting and is soliciting testimony from interested individuals. It plans to prepare a written report following the MENC Conference in Anaheim, California in April, 1986. The following issues, representing the directions of task force thinking, are presented to stimulate further advice and counsel from colleagues in the professions of music and education.

A. A new partnership in music teacher education needs to be formed among university professors in music, music education and professional education, and teachers in the elementary and secondary schools. This partnership should reflect the understanding that the preparation of an effective music teacher involves the combined and integrated influences of colleagues in the university and elementary/secondary schools over a period of many years—from instruction in the schools, through selection and preparation at the university, to placement and guidance as a developing teacher embarking on a career growth program. The new partnership recognizes that: 1) all courses and experiences leading to a degree in music education—taught by any faculty or staff associated with the degree-granting institution—ought to be inter-related and focused toward skills and understandings needed by effective teachers; 2) the beginning music teacher is not a "finished product"; rather, that individual has initiated the process of becoming an effective teacher; and 3) elementary and secondary school music teachers have an important role to play at every stage in the selection, preparation, and development of an effective music teacher.

B. The new partnership in music teacher education recognizes that an atmosphere that encourages self-evaluation in an affirming setting and promotes long-term professional growth is fundamental to the process of developing effective music teachers.

C. The new partnership in music teacher education recognizes that the preparation of faculty and staff who teach and supervise prospective music teachers (all university and school personnel) should reflect courses and experiences appropriate to an understanding of the fundamental skills, concepts and attitudes necessary for developing into an effective teacher of future school music educators.

5. *PERFORMANCE:* **LONTANO (ODALINE DE LA MARTINEZ, Director), "Two Programs Featuring Works by CMS Composers":** SOPHIE LANGDON, MARGARET POWELL, INGRID CULLIFORD, STELLA DICKINSON, DAVID RIX, TIMOTHY WALKER, SHELAGH SUTHERLAND, MARTIN ALLEN. Program I: *Trio for Woodwinds* by Eric Valinsky (CMS); *Nigerian Treasurers*, by Nazik Cynthia Cozette (CMS); *Lü for Percussion Solo*, by Bun-Ching Lam (CMS); *A Day in the Life of a Mayfly*, by Anthony Payne. Program II: *for Flutes*, by Ann Hankinson (CMS); *Double Image*, by David Liptak (CMS); *Improvisation I for Solo Marimba* by Douglas Ovens (CMS); *Libra* by Roberto Gerhard.

6. *NINETEENTH- AND TWENTIETH-CENTURY STUDIES:* **LARRY TODD (Duke University), Chair.**

ELAINE BRODY (New York University), "The Legacy of Ida Rubinstein: Mata Hari of the Ballets Russes": Ida Rubinstein (1885–1960) belonged to that celebrated group

of artists of the Ballets russes who changed the course of dance in the twentieth century. Born in St. Petersburg, she worked in Paris, later lived in London, and spent her declining years in Vence, France. She came to the attention of Diaghilev on the recommendation of Michel Fokine and Léon Bakst. When Diaghilev was seeking a suitable dancer for the title role of *Cléopatre*, Fokine suggested one of his private pupils, an amateur dancer and great beauty named Ida Rubinstein. Despite her lack of regular training, in her performances she scored a success equal to that of her more professional colleagues. Her extraordinary gift for mime proved of invaluable assistance in both *Cléopatre* and *Shéhérezade*, the two Diaghilev ballets in which she starred. Because of her inadequate training, Diaghilev limited the roles available to her. She determined to turn the situation around even if it meant financing new ballets on her own.

She apparently had both the means and the desire to go into competition with Diaghilev—which is what she proceeded to do. She formed her own company and commissioned new ballets (similar to those of Diaghilev) from leading choreographers, designers and composers. Many prominent musicians wrote scenarios for her. She appeared in ballets by Debussy, Ravel, Stravinsky, Dukas and others. She also produced ballets by Bronislava Nijinska, Vaslav's sister.

S. TIMOTH MALONEY (Stetson University), "Canadian Wind Ensemble Literature": From the sixteenth through eighteenth centuries, wind music in Canada was almost exclusively the domain of the military. The rise of civic bands in the nineteenth century provided the impetus for the first flowering of Canadian composition in the medium. Since the Second World War the proliferation of school music (particularly wind) programs has proven to be the most significant occurrence yet in the history of Canadian wind music. The resultant growth in the number of university music schools and the higher performance standards of high school, college, university, civic and professional wind ensembles has sparked widespread interest in the medium among Canada's finest composers, including Oskar Morawetz, François Morel, Harry Somers and John Weinzweig. This interest, in turn, has produced an entirely new Canadian repertoire over the past thirty-six years, vastly different in style and approach from the traditional band literature of "light" concert material and patriotic marches, a repertoire embracing serious works for the traditional band instrumentation and compositions scored for variable symphonic wind ensembles.

This new repertoire is the focus of this paper, which investigates the history of concerted wind music in Canada, compares the contemporary literature to an international repertoire, and provides detailed discussion of a representative cross-section of Canadian wind compositions. The goal of the study is to identify the literature (uncatalogued until now), publicize its existence and demonstrate that it is a significant body of works deserving of greater exposure.

LAWRENCE STARR (University of Washington), "Ives, Gershwin and Copland: Reflections on the Strange History of American Art Music": Ives and Gershwin seem unlikely bedfellows, but these two great and supremely *American* musical geniuses shared analogous ideals and met—and are still meeting—analogous fates. Each, in his very distinct way, strove to make a uniquely American art. Both understood that such an art should be as eclectic and pluralistic as the culture it was intended to reflect and, in consequence, should embrace as a significant source of inspiration the wealth of American vernacular traditions. And it was precisely the eclectic,

pluralistic, and vernacular aspects in the art of these composers that led (and still leads) to incomprehension and undervaluation of their achievements in the very circles that should have embraced them most rapidly and enthusiastically, namely the American critical and academic establishments.

As a foil to these men stands Copland, another crucial figure in the history of our music, who took the "respectable" path of study abroad and mastery of an "international" (i.e., European) contemporary style, who then attained the status of our "representative" 20th-century composer among the *cognoscenti* with relative rapidity, and who then had to face a problem that would have seemed ridiculous to both Ives and Gershwin—that of consciously defining himself as an *American* composer. The careers of Ives, Gershwin, and Copland, and the reactions of our intellectuals and critics to those careers, tell us much about the strange history of art music in this country. What they tell us is not always pleasant, and thus it is especially important that we strive to confront and to understand the message.

7. *ANALYTICAL TOPICS:* EDWARD CHUDACOFF (University of Michigan), Chair.

DONALD CHITTUM (Philadelphia College of the Performing Arts), "Stravinsky's Cubist Orchestration": In this paper the author touches on the influence of Debussy and other French composers upon certain aspects of Stravinsky's musical style, and indicates how Stravinsky became concerned with the problems inherent in the projection of perspective and space in his music at the time of orchestrating *Le Sacre*. A similar concern occupied the thoughts of the cubists, who were leading other artists in the direction of possible solutions to this problem. After a brief discussion of the characteristics of various stages in the evolution of cubism, the author hypothesizes that Stravinsky may have found a solution to this problem, at least for this one work, in the use of multiple-point pitch perspective, and the use of color to control the integration and separation of the pitch materials of the piece. Thus, the role of orchestration in this work is not merely coloristic, but rather is designed to clarify the pitch organization of the work, and in that process to foster musical coherence. The main body of the paper is devoted to discussing and illustrating how this is done. The author also briefly discusses how Stravinsky drew upon essentially primogenic ways of developing material, and how these may have had more than a gratuitous purpose in a ballet on this subject.

MARY BANTE KNIGHT (Lewis University), "Beethoven's Early Symphonic Scherzo: In Search of 'The New Minuet' ": By the middle of the eighteenth century, the minuet was the only important Baroque dance surviving as a popular form. Therefore, it is not surprising that it would have been incorporated in the multi-movement forms then becoming fashionable, that is, the sonata, string quartet and symphony. The minuet seemed well-suited to the smaller chamber music genres; however, what to do with a minuet in the symphony was certainly a problem for late-eighteenth-century composers. Haydn and his contemporaries had come to regard the minuet as too slight an art form to retain its place in the growing scheme of classical symphonies. Haydn was dedicated, however, to the preservation of the minuet as an integral part of the symphonic medium, hence his outcry: "...how much more to the purpose it would be if someone would show us how to make a new minuet..."

In search of a new minuet, Beethoven transformed the dance remnant from the

Baroque suite that he inherited from Mozart and Haydn. He expanded its proportions and harmonic range, varied its phrase lengths and thematic materials, experimented with its form, meter and orchestration, and gave it a new function within the total symphonic plan. The "new minuet" was more pliable—a movement flexible in function whether it was designed for beauty, motion or prolongation. It became a movement for succeeding generations to adopt and adapt.

The presentation is organized around three topics: 1) the minuet as Beethoven inherited it; 2) Beethoven's early symphonic scherzo (*Symphonies #1 and #2*); and 3) the concern for pacing and proportion in the symphonic scherzos of Beethoven. Musical examples, charts and analyses accompany this presentation; analytical methods used include Schonberg tonal charts, La Rue line diagrams and Schenkerian reduction analysis.

LEO KRAFT (The Aaron Copland School of Music, Queens College), "Three Octatonic Pieces from Bartók's *Mikrokosmos*": This paper shows Bartók's use of octatonic scales in three short pieces and presents concrete examples of the view that Bartók's music includes both traditional and novel elements.

Like other symmetrical scales, the octatonic has no built-in tonic. In each of the three pieces, Bartók used a different method to establish the priority of one pitch or complex. In *Crossed Hands*, C is established as the referential note by melodic means as well as by emphasis on the octave C as a goal of motion. Directed motion flows within one octatonic scale. In *Diminished 5th*, all three octatonic scales are in play. Motion departs from and returns to a referential sonority—two perfect 4ths a tritone apart. An active two-part counterpoint flourishes within the octatonic framework. In *From the Island of Bali*, Bartók creates a quasi-Far Eastern sound with one octatonic scale. The basic sonority for this piece consists of a perfect 4th framed by 2 semitones. Ternary form is articulated not by any change in pitch content, but by contrasts of tempo, register, dynamics and texture. The summary of the pitch content of the piece in the final cadence is particularly interesting.

Diminished 5th illustrates another important point; it includes an important aspect of traditional tonality, yet the style is modern. Motion away from and back to a tonic is the foundation of form in tonal music. In this piece, the referential sonority serves the purpose of a tonic in that respect—framing the three central phrases—yet the sonorities, rather than being triadic, are derived entirely from the octatonic scale. The construction of the "Bartók chord" and the nature of the counterpoint are original elements. Thus Bartók creates novel musical structures while incorporating one of the deep concepts of tonal music.

8. *PERFORMANCE:* **"Hebrew and Yiddish Songs," CLAIRE KLEIN OSIPOV (Singer), WENDY BROSS STUART (Accompanist).** PROGRAM NOT AVAILABLE.

9. *A CENTURY OF MUSICOLOGY:* **LEONARD MEYER (University of Pennsylvania), Chair; JOSEPH KERMAN (University of California, Berkeley), Respondent.**

ALEXANDER L. RINGER (University of Illinois), "Musicology—Scholarly and Academic: Some Centennial Reflections": In the course of the century that has elapsed since the twin publications of Guido Adler's "Range, Method and Goals of Musical

Scholarship" in the first issue of the *Vierteljahrsschrift* (co-edited by Adler and Friedrich Chrysander) and Alexander John Ellis's "On the Musical Scale of Various Nations" in the British *Journal of the Science of Arts*, musicology, as it was soon to be called on the American continent, has changed from a passionate search for musical knowledge and insight on the part of a few deeply committed humanists into a tightly organized technical field of investigation geared to the demands of an age of science and technology. 1885, as it happens, also produced Adler's first professorial appointment at the University of Prague, a signal event that marked the beginnings of musicology as an academic discipline with its endemic stress on publication and contingent specialization. One hundred years later, it seems none too early to reflect at least briefly upon the cumulative effects of a historical development that inevitably changed musicology as originally conceived and pursued in its infancy, not only in the New World, where it struck firm roots under the impact of Adler's direct and indirect heirs forced out of Fascist Europe, but also in Europe itself, where the study of music as an avenue toward a better, indeed unique, understanding of man was no longer even remotely within the realm of possibility. "Contemplating musicology" at this juncture, it is hoped, will generate challenges not merely to musicology but also to an academic world largely oblivious, if not always outright inimical to its unparalleled humanistic potential.

WILLIAM POLAND (The Ohio State University), "A Theorist's Review of a Century of Musicology": With Guido Adler's 1885 paper that proposed the range and structure of musical scholarship as a nexus, past and present conceptual frameworks will be used to consider the roles of what has been classified as musical theory and of those identified as musical theorists have been, are, and might be in our efforts to understand and relate the information generated by and the concerns expressed by physical, biological and social scientists, and humanists when they deal with technical, physical and behavioral aspects of music or musically related matters.

10. *DEVELOPING BASIC ACADEMIC SKILL IN GENERAL EDUCATION COURSES:* **DONALD J. FUNES (Northern Illinois University), Chair.**

ROBERT K. GREENLEE (Bowdoin College), "Writing and Music: A Communion of Disciplines": Though they are working in different media, the writer and the composer often have common goals and related means of achieving their ends; an understanding of such similarities can enhance skills in both pursuits. The subject of this presentation is the means by which a comparison of the two disciplines can be used to increase musical knowledge and improve writing skills.

In order to facilitate the comparison, a musical composition and a literary work which share a common artistic inspiration are studied in detail: J. S. Bach's *St. Matthew Passion* and Ghelderode's *Barabbas*. Style and interpretation, structure and syntax, social and historical context, and other elements are compared in light of the biblical model. The insights gained are used to guide the student's own writing, whether it be creative or discoursive. While the approach is primarily intended for students with limited musical knowledge, music majors also benefit from the elucidation provided by the study of another discipline.

MARGARET ROSE (University of California, San Diego), "The Discipline-Specific Writing Course: An Opportunity for Introducing Music Studies into the Mainstream College Curriculum": The current concern regarding the level of writing skill among

college students has resulted in an increased emphasis upon writing courses. At the University of California, San Diego, such a course, taught under the auspices of the Muir Writing Program, was an attempt to introduce music studies into the general college curriculum by using musical topics as the subject matter for a standard writing course in analysis and argument. Entitled "Music and Society," the course addressed humanistic rather than technical concerns in music; thus, no prior musical knowledge was required, and both music and non-music majors enrolled with equal opportunity for success. The expression of differences in musical taste between the two groups was anticipated and encouraged, often resulting in thought-provoking discussions relative to the roles of music and musicians in society. Four papers were required: 1) an analysis of a text chosen by the instructor from sources as diverse as, for example, Plato, Meyer or Cage; 2) a research paper involving a musician or musical phenomenon; 3) an argument paper addressing a musical issue; and 4) a critical observation of a live performance. Each quarter, the course was enrolled to capacity; evaluations were positive, and several students went on to take other courses in the Music Department.

11. *PERFORMANCE:* **ADAM WODNICKI (North Texas State University), Piano.** PROGRAM: *Piano Variations* (1930) by Aaron Copland; *Peninsula for Piano and Tape* (1984) by Thomas Clark; *Tango violento!* (1984) by Larry Austin; *6 Etudes* (1973–1976) by George Perle.

12. *PLENARY SESSION:* **American Musicological Society, The College Music Society, Society for Ethnomusicology, Society for Music Theory.** "Fact and Value in Contemporary Musical Scholarship": Bruno Nettl (University of Illinois), Chair. Principal Speakers: Margaret Bent (Princeton University), American Musicological Society; Wallace Berry (University of British Columbia), Society for Music Theory; Phillips Rhodes (Carleton College), The College Music Society; Carol Robertson (University of Maryland), Society for Ethnomusicology. Respondents: Anne C. Hall (Wilfrid Laurier University), Society for Music Theory; Leo Treitler (State University of New York, Stony Brook), American Musicological Society; Bonnie Wade (University of California, Berkeley), Society for Ethnomusicology; Robert J. Werner (University of Cincinnati), The College Music Society. See pages 3–51.

13. *PERFORMANCE:* **VANCOUVER FOLK SONG SOCIETY and THE SUFFERING GAELS, "Euro-Canadian Folk Music":** PROGRAM NOT AVAILABLE.

14. *AMERICAN STUDIES:* **RICHARD WANG (University of Illinois), Chair.**
CRAIG B. PARKER (Kansas State University), "Herbert L. Clarke and *The Bride of the Waves*": The paper presents an overview of this American cornetist-composer-conductor, with particular emphasis on his first important composition. Clarke (1867–1945) travelled over 900,000 miles with the bands of Gilmore, Herbert, Innes, Sousa and others, making 34 tours of the U.S. and Canada, four European tours and one world tour. He played over 7,000 programmed solos, including 473 on the 1910–11 world tour with Sousa's band. He recorded more frequently than any other cornetist in history.

Clarke's 240 compositions include piano pieces, songs, saxophone solos, and over 50 works for band. Although these have receded from the repertoire, many of his more than 50 works for cornet(s) are still frequently performed. *The Bride of the Waves* (1899) still ranks among his most-performed compositions. Clarke recorded it nine times, more than any other solo. A masterwork of the triple-tongue genre, the most popular kind of cornet solo, it contains all the conventions of this type, including a lyrical introduction, a buoyant polka theme, a lightning quick triple-tongue section, dazzling cadenzas, and a breathtaking coda. Clarke's comparative mastery of melodic, harmonic, and virtuostic elements elevates *The Bride of the Waves* above other like works, thus contributing to its continued popularity.

The composer's changing conception of this work, as evident in extant manuscripts, various printed editions, and his own recordings are discussed. This presentation concludes with a live performance of the work.

NANCY R. PING-ROBBINS (Shaw University), "The Music and Early Career of Gustave Blessner in America": In 1840, Gustave Blessner was recruited to teach music at St. Mary's School in Raleigh, North Carolina. The rector, Rev. Smedes, traveled to Europe to find Blessner and his wife, a talented harpist. Blessner left a legacy of better-than-usual compositions for his students and the public during his tenure in Raleigh and later in the Northeast. While in Boston, he attempted to initiate a series of "Concerts à la Musard," patterned after Musard's popular concerts (in which Blessner was involved) in Paris in the early 1830s.

Many of the published works by other teacher-composers in the United States at that time are simplistic, mundane creations in the genteel tradition, but Blessner's compositions are above average. The works are not simple to perform, requiring considerable skill and finesse. A "Praga" mazurka, many waltzes, a bolero, quicksteps and programmatic fantasies are among his best examples. While in Boston, Blessner had some pieces performed by orchestral ensembles; others, such as the quicksteps, are obviously designed for brass band, even though published for piano.

Research for this paper included perusal of many newspapers from the 1840s to the 1860s and review of the careers of a number of professors of music, both immigrants and native Americans. The search for information on Blessner and his works included sheet music and other collections at the University of North Carolina, Indiana University, Duke University, the Library of Congress, the Athanaeum in Boston and elsewhere. The presentation includes a piano performance of some of his works to illustrate the discussion. A recording and a published anthology of his works are in preparation and available at the conference; band arrangements of the quicksteps are also in preparation and are expected to be available for review.

WILLIAM JOHN SUMMERS (Dartmouth College), "New and Little-Known Sources of 18th- and 19th-Century Music from Hispanic California": Since the celebration of the United States' bicentennial in 1976 a great deal of attention has been focused upon "American Music" and "Music in America." Surprisingly little notice, however, has been given to the Spanish musical contribution to the history of music in America. This paper describes two early 19th-century music manuscripts that contain sizeable collections of sacred music, the first from the Santa Clara University Library Archive, the second from the Los Angeles Archdiocesan Archive.

The Los Angeles source has never been described in the scholarly press, even

though it is the work of one of Spanish California's most significant musicians, Fr. Felipe Arroyo de la Cuesta, O.F.M. The large choirbook from Santa Clara was not discussed by Fr. Owen da Silva in his book *Mission Music of California* (1941), thus its contents are virtually unknown to music historians. Both manuscripts contain plainsong and polyphonic music, and each presents important and unusual compositions, which change significantly the generally accepted view of the polyphonic repertory known to have been used in California from 1769–1840. This paper focuses on the unusual contents of both manuscripts, and integrates these special works into the known corpus of Spanish polyphony brought to California by members of the Franciscan Order for use in the missions. The presentation concludes with an assessment of the effect the Spanish had on the history of music in California after losing control of the region in 1848. The presentation is illustrated with musical examples, color slides and tape-recorded music.

15. *MUSIC AND COGNITION–I:* **JAMES C. CARLSEN (University of Washington), Chair.**

HELEN BROWN (The Ohio State University), "Temporal Considerations in Perceptual Models of Tonality": The paper discusses an experimental program investigating relationships between musical listening behavior and the formation of tonal hierarchies, showing that rare intervallic relationships in specific temporal contexts supply critical tonal information to acculturated listeners. In relation to these issues of content and context, the current evidence for a cognitive theory of aural perception of tonality is considered.

RICHMOND BROWNE (University of Michigan), "The Perils of Polling: What Do the Responses Mean": NO ABSTRACT AVAILABLE.

DAVID BUTLER (The Ohio State University), "Tonality as a Perceptual Transaction": A critical review of experimental research literature reveals that, while test results indicate that pitch perception is greatly facilitated when the listener is aware of a tonal context for the stimulus, there are critical musical shortcomings in the leading psychological theories of tonal context. In effect, these theories propose that analogy—to relationships among physical components of sound, to mathematical group theory, to geometrical relationships—can suffice as evidence on which a theory of musical composition and listening behavior may be based.

While theories rich in physical or mathematical analogues may be attractive intellectually, those theories have tended to be insensitive to complex stylistic differences in the compositional treatment of pitch. An inspection of representative samples of Western tonal and post-tonal music shows that style-dependent differences exist in the time distributions of intervals that occur only rarely in the diatonic set. These differences, it is argued, support the contention that articulations of rare intervals may be as influential as pitch content in eliciting a sense of tonal center for the musical listener. The troubles encountered in developing a perceptual theory of "tonal structure" in music—most notably the conceptual and terminological problems that have arisen in the literature—provide music theorists with a valuable perspective as they improve descriptions of pitch relationships in tonal music.

16. *SPECIAL SESSION:* **"Music in the Life of Man": BARRY S. BROOK (City University of New York), Chair.**

Participants (Members of the MLM Board of Directors): MALENA KUSS (North Texas State University), WILLIAM AUSTIN (Cornell University), CHARLOTTE HETH (University of California, Los Angeles), RAMON PELINSKY (Université de Montréal), WILLIAM JOHN SUMMERS (Dartmouth College).

BARRY S. BROOK (City University of New York), "Music in the Life of Man: A World History": "Music in the Life of Man: a World History" is an International Music Council project that is enlisting scholars from all over the world in one vast, coordinated effort. They are contributing music-historical and music-sociocontextual accounts for their respective corners of the world, each resulting volume organized along agreed-upon guidelines. The project serves as a focus for global and regional cooperation in consolidating existing knowledge and fostering new research.

Twelve volumes, addressed to the "intelligent layman," are planned. The first will be a ground-laying volume of essays devoted to axiomatic questions; the final one a synoptic volume proposing linkages, commonalities and possible universals, and framing hypotheses for future investigations. Asia and Oceania will be accorded three volumes, Africa one, Europe and Soviet Asia three, North Africa, West Asia, and the Arab region one, and the Americas two.

The historiography of world music will be changed, perhaps quite radically, by this project, for, unlike any world history previously attempted, it is being written "from within" by outstanding scholars from the cultural regions themselves. Review and editing will be conducted by the MLM Board of Directors (Barry Brook, Dieter Christensen, Ludwig Finscher, Kwabena Nketia, Ivan Vandor, Vladimir Stepanek) and an international panel of experts (e.g., Ingmar Bengtsson, Samuel Claro-Valdez, Carl Dahlhaus, Zhau Feng, János Kárpáti, Trần Văn Khê, Malena Kuss, François Lesure, Bruno Nettl, Ivo Supičić, Gen'ichi Tsuge, Vsevolod Zaderacki, etc.).

The coordinator for North America (north of Mexico) is Charles Hamm. Members of the Board, associate coordinator for Latin America, Malena Kuss, and the authors participating in the session—Charlotte Heth, Richard Crawford, William Summers, William Austin, Ramon Pelinsky—will be discussing the project as a whole and the provisional table of contents for North America submitted by the coordinator.

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17. *PLENARY SESSION:* **"The Release from Tension and Anxiety Applied to Teaching" JAMES C. CARLSEN, Chair.**

KATO HAVAS (St. Edmund Hall, Oxford), "An Inside-outward Approach to Teaching String Pedagogy": In order to understand the principles of the "Inside-Outward" teaching technique, also known as "A New Approach to Violin Playing," one must first be aware of the problems that seem to beset so many adult players. Tension and anxiety, with physical aches and pains (tendonitis, etc.) are due to faulty posture, excessive "violin hold" and finger pressure on both the fingerboard and the bow. These excessive external activities not only cause stiff wrists, elbows, and shoulders, but also block the inside-outward flow of energy. They also limit the vibration of the strings and therefore the free vibration of overtones. The emphasis when teaching from inside-outward is on the development of the inner pulse—the inner ear and inner control. There are specific and systematic exercises for the in-

side-outward physical movements which help transmit the inner energies and help ensure a free-flowing performance.

18. *NINETEENTH-CENTURY STUDIES:* **"Professional Musicians—Women Performers in the Nineteenth Century": NANCY REICH (Hastings-on-Hudson), Chair; SUSAN ERICKSON (Conservatorium of Music, Sydney, Australia), Respondent.**

ADRIENNE FRIED BLOCK (Hunter College, City University of New York), "Four Visiting Virtuosas and Their Impact on Boston's Musical Life, 1850–1900": During the second half of the 19th century, dozens of foreign-born and -trained women—singers, pianists and violinists—were active on Boston's concert stages. The author discusses four of these women: the singer Jenny Lind, the violinist Camilla Urso, and the pianists Annette Essipoff and Adele Aus der Ohe, the last two being prime examples of the tutelage of Leschetitzky and Liszt, respectively. All were important to the musical life of Boston and served also as role models for a generation or more of women. The paper will consider their performing styles and repertoires, Boston concert programs and reviews, their impact on that city as artists and women, and their influence on the concert-going habits of Bostonians, especially in relation to the establishment of the solo recital as a musical institution.

KARIN PENDLE (University of Cincinnati), "A Night at the Opera: Women Performers in Paris, 1830–1850": Although women had been singing in opera since its inception, not until the nineteenth century did the *prima donna* come into her own, and her name, fame, and salary become the wonders of fans, colleagues, and journalists alike. Although many European cities had their own companies, Paris was universally acknowledged as the center of the operatic universe, and Parisian audiences became well acquainted with the finest *prime donne* Europe had to offer. Yet the real *femmes trouvées* of this study are those whose fame seldom traveled far beyond the French border: those mainstays of the Paris theatres who created leading roles in the grand operas of Meyerbeer or Halévy, who charmed audiences in the *opéras comiques* of Auber, and who maintained a distinctively French approach to singing in the face of what seemed to many to be an Italian takeover of the art.

At the Opéra, Cornélie Falcon, Julie Dorus-Gras, and Laure Damoreau-Cinti were the stars of the 1830s. They were joined by Rosine Stoltz and Maria Dolores Nau, as well as others whose careers were of shorter duration. When the much beloved Mlle. Falcon lost her voice, numerous rising stars appeared to take over her roles, but never her place in the hearts of her audiences. At the Opéra-Comique, Marie-Julie Boulanger, grandmother of Lili and Nadia, created leading roles in works of Boieldieu and Hérold. In the mid-1830s, Opéra star Mme. Damoreau found the repertoire and the salary at the Opéra-Comique more to her liking. The sparkling Jenny Colon and British coloratura soprano Anna Thillon enjoyed considerable success at the same theatre. What the careers of these and other French singers of the years 1830–50 were like, and how these women did or did not measure up to Parisian standards in this Golden Age of French Opera, is dealt with in this paper.

MARILYN J. SMILEY (SUNY Oswego), "Touring Artists and Local Performers: A Microcosm of 19th-Century American Musical Life": Most major studies of 19th-

century American music have focused on the large urban centers; although little has been written about the middle-sized cities, evidence shows a surprising amount of musical activity. Important professional artists visited them on tours and local musicians flourished, a substantial number of them women. This paper is based on a study of the musical scene of Oswego, New York (pop. ca. 25,000). Since the city is located on a principal transportation route then used by performers en route from New York City to Chicago, its music may have been typical of other cities.

The first women to appear in concerts there were the wives of some of the English ballad singers and members of singing families, but during the last half of the 19th century, women, especially singers, were frequently the featured artists. They came with their own groups of performers or with other noted musicians (such as Gottschalk) or with opera troupes. Many were European (Anna Bishop, Adelina Patti, etc.), while others were American (Emma Bostwick, Clara Louise Kellogg, etc.); reputations ranged from international fame to obscurity. Female instrumentalists were rarities until later in the century, and most played strings, brasses, or piano. Finding doors closed to them in established musical ensembles, they formed their own professional orchestras and brass bands.

Talented local artists provided a large percentage of the musical events, performing in grand concerts, oratorios, operas, recitals, church choirs and ensembles. Many could be considered professional musicians in their own right, and all greatly enhanced the musical life of the community.

19. *CURRENT THEORY RESEARCH:* **JAMES M. BAKER (Brown University), Chair.**

JUDITH SHATIN ALLEN (University of Virginia), "Minimal Music: Transition as Exposition": Minimal music, with its insistent diatonicization of pitch, its hyperpulsing baroque rhythms and its frequent registral stasis, has smashed some of the most potent taboos of the recent music mainstream. This audacity has sparked passionate debate; both the level of choler and the issues involved recall the Brahms/Wagner controversy. Why has this music, pioneered by such composers as Riley, Young, Reich and Glass, so polarized response? Of course one may point to the repetitive quality of the music that so assertively dares to be obvious, to the aggressive use of consonance, or to the insistent pulse, with its inexorable motion projecting a static or slowly-fanning pitch field. Syntactic issues are reflected as well.

Carl Dalhaus, in his penetrating essay "Issues in Composition," discussees the migration of developmental ideas into exposition sections and examines also the attenuation of thematic ideas versus formal extension in the music of Brahms and Wagner. The link this author sees between Dalhaus' analysis and the techniques of minimal music concerns an extension of the notion of material transformation, that is, the placement of music suited to one purpose in a new location. Minimal music, with its emphasis on chronic pulsation and contracted pitch space, conjoined with the absence of overt thematic ideas, carries this process of interpenetration to an extreme; transition becomes exposition. Gestures associated with transition move to the forefront, and, as discussed below, this has a fundamental impact on the concept of form.

In this presentation, the author discusses the use of transition as exposition in minimal music, and considers the music both in relation to tonal tradition and as

a syntactic rebellion against the continuous-development axiom of post-Schoenbergian thought. Although certain elements of minimal music derive from non-Western cultures, its overtly tonal pitch references and fixed pulsation invite us to hear it in relation to the Western tradition. The use of transition as exposition poses a major challenge as minimalist composers expand their range. It must also provoke a rethinking of the meaning of both minimal and maximal musical relatedness.

RICHARD S. PARKS (Southern Methodist University), "Music Analysis as a Practical Aid for the Performer": No matter how amicable their attitudes towards academic disciplines in music, performers often complain that analysis, as taught to them in the theory classroom, is of little use in the eminently practical spheres of the practice studio and concert hall. Perhaps this is because the kinds of analysis undertaken in harmony and form classes mainly treat the musical surface and tend, therefore, to distort the meaning of the score (through oversimplification) as much as clarify it. Structuralist approaches to analysis inevitably lead to deeper insights which, in turn, can be put to practical use. An example from Mozart (K. 570, III) illustrates how Schenkerian voice-leading graphs can contribute substantive information to aid in making decisions about articulation and dynamic nuance. A set-theoretic approach to an excerpt from a prelude by Debussy ("*Brouillards*") carries implications for handling pedaling and touch. Late Scriabin (e.g. Opus 74, No. 4) is refractory for the performer who must determine what constitutes phrase structure in that music in order to formulate decisions about articulation and rubato. For these and other problems, we must invoke special analytic approaches in order to find the answers needed. The examples chosen expose diverse problems across a wide range of styles and periods; all have been selected from the piano repertoire for ease of presentation, but the issues and solutions apply equally well to other genres. The conclusions offer information regarding sources and suggestions for ways of establishing linkage between theory and performance in the classroom and studio.

JOHN REIBLE (College for Recording Arts), "The 1913 Schenker *Erläuterungsausgabe* of Op. 109 by Beethoven": In 1971 Oswald Jonas published a new version of Schenker's critical edition of Op. 109 by Beethoven. The new edition was augmented by footnote commentary but at the same time diminished by the deletion of most of Schenker's discussion of other editions and the entire review of the literature. The stated rationale for the abridgement is considered; then it is advanced that Schenker's work is best studied in its original form. The influence of the faulty editions Schenker criticizes is illustrated by examining currently available editions, recorded performances, and statements about Op. 109 in writings on music. The review of the literature, which Jonas dismisses as "superfluous," continues to be valuable to both performers and scholars. The polemical style adopted by Schenker to discuss esteemed scholars of the time is viewed as a feature of his reverence for Beethoven, which, beyond the polemics, inspires the comprehensiveness of the study. The deletions of the 1971 edition alter the character, commit hapless errors, subtract from the comprehensiveness, and thus impair the reader's sense of the inspiration that led to Schenker's achievement.

20. *PERFORMANCE:* **DAVIS BROOKS (Bucknell University), Violin; LOIS SVARD (Bucknell University), Piano.** PROGRAM: *Sonata in A Minor for Violin and Piano*, Op. 34 (1896) by Amy Marcy Cheney Beach. [ANNE MAYER (Carleton College), Host].

21. *DANISH MUSIC:* **EUGENE LEAHY (University of Notre Dame), Chair.**

MINA F. MILLER (University of Kentucky), "The Piano Music of Carl Nielsen": Carl Nielsen's piano compositions vary considerably in musical character, in their dramatic complexity, and in the nature and difficulty of their technical and interpretive demands. While these works, considered together, reveal the development of Nielsen's ability to understand and exploit the keyboard's capacities, they remain remarkably pure vehicles of musical expression in the sense that they are increasingly complex without evidence of being linked in the composer's conception to a fixed pianistic approach.

The presentation focuses on characteristic elements of Nielsen's compositional style as evidenced in the piano music, stylistic parallels between these compositions and other contemporaneous works, the development of Nielsen's piano style, and technical-interpretive problems in the piano music. The lecture includes live performance of sections from the major piano works: the *Five Piano Pieces*, Op. 3 (1891), the *Chaconne*, Op. 32 (1916), the *Theme with Variations*, Op. 40 (1917), the *Suite*, Op. 45 (1920), and the *Three Piano Pieces*, Op. 59 (1928).

POUL ROSENBAUM (Royal Danish Academy of Music) and WILLIAM REYNOLDS (University of California, Riverside), "Danish Music from 1950 to the Present": The paper, augmented by a performance of excerpts from major contemporary Danish piano works, demonstrates the change of style from "old modernism," represented first by Carl Nielsen (1865–1931) into "new modernism," inspired by such composers as Bartók, Stravinsky and Hindemith, as well as by Darmstadt serialism, the "new simplicity," and other modernistic styles. The composers represented include Niels Viggo Bentzon (b. 1919), Axel Borup-Jørgensen (b. 1924), Ib Nørholm (b. 1931), Per Nørgaard (b. 1932), Pelle Gudmundsen-Holmgreen (b. 1932), Karl Aage Rasmussen (b. 1947), Poul Ruders (b. 1949) and Hans Abrahamsen (b. 1952).

22. *NEW COURSES IN THE GENERAL EDUCATION AREA:* **CHRISTOPHER WILKINSON (West Virginia University), Chair.**

S. KAY HOKE (Butler University), "Change and Tradition: Musical Perspectives": In the academic year 1984–85, a two-semester interdisciplinary course required of all sophomores was introduced into the curriculum at Butler University. This course, "Change and Tradition: Cultural and Historical Perspectives," covers seven cultural periods including Periclean Athens, Augustan Rome, Han China, Imperial Spain, Revolutionary France, Tsarist Russia and Victorian England. Music, like the literature, history, art, philosophy or religion of the period under consideration, is viewed contextually and thematically. The major theme—change and tradition—provides a frame of reference for the choice of primary and secondary source materials by the nineteen faculty members who teach the course. Each member of the staff is responsible for teaching the entire course, not just the piece of it closest to his or her discipline.

This paper deals in part with how one chooses music, develops collateral ma-

terials (handouts, audio and video tapes, slides, scripts) and then integrates those materials into the fabric of a given unit. Revolutionary France serves as the example. The paper also focuses on the problems of teaching colleagues from a wide range of disciplines how to present musical topics in the classroom.

"Change and Tradition" is a new, ambitious and evolving course. The author does not claim that she or her colleagues have developed the only, or even entirely successful models for introducing music to the general student. She does contend, however, that the organization of the course, its philosophical directions, and the means by which music is integrated *are* innovative and pose challenging problems for both music and non-music faculty who have an interest in interdisciplinary studies.

ANTHONY T. RAUCHE (Hartt School of Music), " 'More Than Just Strange Sounds': Transforming the Classroom Experience": While many courses in music appreciation and courses in teaching basic elements of music pay lip service to world or non-Western music examples, most instructors find it difficult to adequately present and explain the diverse styles and contexts of the music performed throughout the world. Many texts do incorporate interesting examples of this type, but they are usually presented within a framework based on our own Western art music traditions and are often relegated to the final chapter of the text. Both sets of circumstances reveal what remains a real problem—and a real challenge—in the development of broadly-based music courses that embrace all aspects of musical concepts and performance found in many parts of the globe.

This lecture/demonstration has two aims: one theoretical, and the other practical. The theoretical aim is to demonstrate how cultural barriers in music have fallen, and how music learning must reflect the changes inherent in this new open field of music, changes which parallel similar transformations in the total cultural picture of the world's peoples. With this theoretical basis set, the discussion then moves on to the practical aim—to demonstrate both the shared elements of diverse musics and the unique features of the examples presented.

DAVID WILLOUGHBY (Eastern New Mexico University), "Recorded Anthology of American Music: Excerpts from a Radio Show": The purpose of this presentation is three-fold: 1) to communicate information about the 100-disc *Recorded Anthology of American Music* (New World Records/Rockefeller Foundation), its published Index (W. W. Norton), and a companion text, *Music in the New World* by Charles Hamm (Norton); 2) to share one format for using this anthology and for extending the teaching of music beyond the classroom, through the medium of FM radio; and 3) to share a format for incorporating the anthology and radio programs in an introductory music class called "Music of Our Time" (a contemporary American music course for non-music majors).

The *Anthology* was produced between 1975 and 1978, with subsequent releases of additional discs; the repertoire comprises concert, folk, jazz, theatre, pop and religious music spanning well over 200 years of America's history and cultural heritage. The weekly, hour-long radio program is called "The Red Back Book," (hosted by David Willoughby) and is into its third year of production. Its primary, though not exclusive, emphasis is American classical, jazz and popular music, using the recorded *Anthology* as a major source of music and information.

23. *PERFORMANCE:* **MICHAEL BORISKIN (Piano), "Piano Music by George Perle: A 70th Birthday Concert".** PROGRAM: *Short Sonata* (1964); *Fantasy Variations* (1971); *Pantomime, Interlude and Fugue* (1937); *Six New Etudes* (1984) [FRANK WEINSTOCK (University of Cincinnati), Host].

24. *AFRO-AMERICAN MUSIC:* **SAMUEL A. FLOYD (Center for Black Music Research, Chicago), Chair.**

LEE V. CLOUD (Northern Illinois University), "Hidden Meanings in Afro-American Children's Playsongs": The presentation explores "hidden meanings" in the lyrics of Afro-American playsongs. Game songs, like folk songs, can comment on social issues, activities, the community, attitudes or familiy responsibilities. Found in these lyrics are themes that are not always childlike; they often contain observations by adults, since these games imitate songs and actions of work, worship and recreation in the grown-up world. Understanding that these observations are improvised into the already existing structure helps students to see the connections of a folk idiom and its presence in other Afro-American music forms such as Blues, Gospel, Jazz and popular Rappin' tunes. The presentation is augmented by a selected bibliography, discography and recordings.

WILLIS PATTERSON (University of Michigan), "The Artsongs of Black American Composers": The presentation offers some background on the political, social and artistic circumstances, and the times that made possible the development of the Black artsong. The presentation will focus on the development of the spiritual, beginning with its origins in work and worship. Its history is traced through later settings, in the arrangements of R. Nathaniel Dett, Harry Burleigh and Hall Johnson, which set the stage for more deliberate and intentional compositions to original texts by such writers as Paul Lawrence Dunbar, Langston Hughes, Claude McKay and others. Artsongs by such composers as Howard Swanson, Florence Price, John W. Work and Margaret Bonds will be demonstrated by recorded examples.

25. *MUSIC AND COGNITION–II:* **RICHMOND BROWNE (University of Michigan), Chair.**

FRANK D. CHRISTOPHERSON (University of Washington), "Tonality and the Dynamics of Melody: Tonal Comprehension and Expectation": One of the most vital aspects of music is that it is a living sensory experience in which aural information is *comprehended*, i.e., fit into a previously organized view of the world. This is closely related to the notion of *tonality*, where incoming acoustical information is "fit into" the correlational structures encoded in a perceiver's tonal knowledge base. The structure and function of this knowledge and its influence over dynamic aspects of melodic perception were quantitatively investigated in two experiments. Tonal and dynamic aspects were controlled and counterbalanced using two independent variables: pitch class (from 0 to 11) and melodic interval (from − 12 to + 12). Experiment 1 had musicians rate how well a two-tone melodic fragment fit in the tonality of a context-setting stimulus. Experiment 2 employed the same design as Experiment 1, except that listeners were asked to sing their expected continuations to the fragment. Results indicated ratings to be three-dimensional (as opposed to a unidimensional diatonic hierarchy), and that ratings and continuations can be explained by a directional harmonic mapping mechanism, where dia-

tonic hierarchies are generated by mapping the inferred harmonics of the most recent tone onto those of both the tonic *and* the first tone of the fragment. Reversal of temporal order produces a two-dimensional dynamic asymmetry in rating responses related to (1) the information content of continuations and (2) a unidimensional hierarchy of diatonicity with tonic and dominant foci.

BERNICE LADEN (University of Washington School of Music), "The Effect of Rhythm Upon the Perception of Tonality": Research has implicated a variety of factors that contribute to musicians' perception of tonality, including pitch set, interval, harmony and temporal order. Because these factors do not seem to fully explain tonality perception, particularly in non-tonal melodies, it was theorized that rhythm could be an additional factor. The stress points created by a rhythmic scheme could cause some pitches to be perceived as more important than others, thereby influencing tonality perception. To test this theory, two hypotheses were chosen: (a) musicians will perceive tonal center in part as a function of rhythmic scheme, and (b) confidence level in a tonal center response will vary as a function of rhythmic scheme.

An experiment was conducted in which subjects listened to both tonal and non-tonal melodies, and evaluated them for tonal center. Melodies were constructed from eight pitch sets. Each pitch set was presented with thirteen different rhythmic schemes to yield 104 different melodies. After each melody, the subject sang the pitch that best represented the tonal center. Responses for each melody were transcribed and pooled to give a measure of consensus. In addition, response latency was measured for each response, as an indication of the subject's confidence level.

Analysis of the data indicates that rhythm significantly affects confidence level for tonal melodies but not for non-tonal melodies. Conversely, consensus was influenced by rhythm for non-tonal melodies, but not for tonal melodies. These results suggest a system operating in tonality perception in which tonal and non-tonal melodies are evaluated differently by the musician.

BERNARD N. ROSE (Odessa College), "The Effect of Rhythm on Melodic Expectancy": This study seeks to confirm melodic expectancy patterns discovered in a previous investigation and to determine whether data would be affected by altering the rhythmic condition of the stimuli. Fifty subjects were asked to sing what they believed would be the natural continuation of the melody begun by a two-note stimulus interval. The stimulus intervals were grouped in rhythmic sets, one set of neutral-rhythm stimuli, one set of long-short stimuli, and one set of short-long stimuli. The interval from the second note of the stimulus interval to the first sung note was transcribed as the generated expectancy response interval.

The data were examined in two basic ways, using response data as a whole and examining data for each stimulus interval separately. A third method of data evaluation concerned harmonic triads occurring in response data. Neither when considering response frequency as a whole, nor when considering response data separately for each melodic beginning, could significant difference associated with rhythmic condition be found. Smaller response intervals were generated much more often than large intervals. Some stimulus intervals, notably the major second ascending, were observed to be much more powerful generators than others.

It is concluded from these results that in response to two-note stimulus intervals, melodic expectancy can clearly be shown to operate, confirming the results of an earlier study, but that no effect of rhythm on melodic expectancy can be shown to operate.

26. *PANEL:* **"The Canadian Music Scene": TIMOTHY J. McGEE (University of Toronto), Chair; JOHN BECKWITH (Institute for Canadian Music, University of Toronto); DAVID KEANE (Queens University); PHYLLIS MAILING (Vancouver Academy of Music); COLIN MILES (Canadian Music Centre); JEAN PICHE (The Canada Council).** A discussion of the various aspects of the music scene in Canada: the "state of the art," artistic outlets, education and training, opportunities for the performer and composer, support organizations, and Canadian music and the public. Each panelist will begin with a short presentation and will welcome questions and comments from the floor.

27. *CMS GENERAL SESSION:* **ANNUAL BUSINESS MEETING.**

I. Call to Order.

The meeting was called to order at 5:41 p.m. by President Phillip Rhodes. Approximately 150 members attended.

II. Approval of the Minutes of the Fall, 1984 Meeting of the Membership.

The minutes were approved as written, moved and seconded. (Carlsen/Wilkinson).

III. Report of the President.

President Rhodes summarized the principal activities of the year with regard to:

(1) the task force in the area of Music in General Studies

(2) the critical issues agenda

(3) the 29th annual meeting in Miami (October, 1986)

(4) the *Proceedings*

(5) the excellent work of Gerard Béhague and his program committee for the Vancouver meeting, and Kato Havas who conducted the plenary session on tension and anxiety

(6) the National Council

President Rhodes then expressed appreciation to Theodore Albrecht, for his guidance as Editor of *Symposium*; to J. Bunker and M. S. Clark for their work with BAMS; to James Carlsen (Music Education) and Ann Woodward (Performance) who are completing terms as members of the Board, and to the members of their advisory committees; and to President Arthur Tollefson, for his dignity, good sense and good humor. President Rhodes then extended a welcome to newly-elected members Jacquelyn Boswell (Music Education, 1986–88), Lois Svard (Performance, 1986–88), and David Willoughby (President-elect).

President Rhodes then thanked the officers of the regional chapters for their good work, and expressed special appreciation to members of the national staff: Darlene Simmons (Graduate Assistant), Morris Phibbs (Staff Assistant for Operations), and Robby Gunstream (Executive Director).

IV. Report of the Executive Director.

Mr. Gunstream acknowledged the profound nature of what Kato Havas said earlier in the day. His other comments had to do with the manner in which the National Office has refined the work of the Society. Speaking for himself and his staff, he expressed that it is a great honor to serve the Society. He then introduced Mr. Phibbs.

Mr. Gunstream announced that as of this time there are 5,723 members of the Society.

V. Report of the Vice President.

Vice President Suess announced that three additional chapters were given full status by vote of the Board:

(1) Pacific Central (William Hopkins representing Birgitte Moyer) with the first meeting scheduled for April 5, 1986.

(2) Rocky Mountain (Donna Bogard) with the first meeting scheduled for April 18-19, 1986, jointly with the national meeting of the Sonneck Society.

(3) South Central Chapter (Digby Bell) with the first meeting scheduled for April 4-5, 1986, jointly with the Texas Society for Music Theory.

VI. Report of the Secretary.

The Secretary announced the results of the election.

VII. Report of the Treasurer.

The Treasurer announced that the Society has attained 98% of the budget but has expended only 85% of disbursements. She described the two-year budget cycle, because of the directory, and announced the increase of dues from $25 to $30. After giving a detailed breakdown of disbursements, Ms. Noel acknowledged Mr. Gunstream's work in fine tuning the process of the new accounting system.

VIII. Reports of the Chief Executives of Regional Chapters.

(1) The European Chapter.

Ms. Waring announced that the European Chapter received official recognition last year at the 27th annual meeting, although it has been active for four years. Activities of the Chapter include: the compilation of a report entitled "American Musicians Abroad," annual programs at the Cologne Conservatory, and a concert of music by American composers, which included CMS Board Member, Elliott Schwartz. Future plans include a conference on "Charles Ives and the American Music Tradition for Today."

(2) The Mid-Atlantic Chapter.

Mr. Wilkinson (representing Mr. Distefano) reported that the Mid-Atlantic Chapter met at Virginia Commonwealth University on March 29-30. In addition to paper sessions in the various areas of the discipline, there were two plenary sessions: one was devoted to a panel examining the potential relationships between analysis and the other areas of specialization; the other was a recital by Dika Newlin of her songs in a contemporary popular style and subject matter. On April 4-5, 1986, the Chapter will meet at Salem College, Winston-Salem, North Carolina, in a joint meeting with the Southeast Chapter of the AMS. There will be a joint paper session in the Musicology area, separate sessions in the other areas, a concert of music by CMS composers and two plenary sessions, one devoted in part to a discussion of the means by which despite varying institutional expectations and teaching loads, scholars, performers, and composers are able to carry out self-directed programs of research and creative activity.

(3) The Great Plains Chapter.

Mr. Revitt began by saying that the Great Plains Chapter is one of the older chapters and that it was formed in Kansas City. He had two pieces of advice for

the younger chapters: (1) do not lose momentum, once the chapter gets started, and (2) rely on the executive office.

(4) The Northeast Chapter.

Mr. Moore summarized the activities of the 1985 meeting which took place on April 12-13 at SUNY-Albany, jointly with the Music Theory Society of New York State. There were eight papers for each meeting, with a joint session devoted to computer-assisted music techniques. The 1986 meeting is scheduled for April 11-12 at the University of Pittsburgh, jointly with the Allegheny Chapter of AMS. In 1987, the meeting is likely to be in the Boston area.

(5) The Great Lakes Chapter.

Mr. Boyer summarized the events of the 1985 meeting at the University of Michigan-Flint in conjunction with a meeting of the Midwest Chapter of the AMS and an International Bach Festival. Papers were on a variety of topics, including Computer-Assisted Instruction in Music Theory. The 1986 meeting is to take place on April 4-5 at Northwestern University, and there is the possibility that the 1987 meeting will be held at the University of Michigan.

(6) The Southern Chapter.

Mr. Kushner gave the highlights of the annual convention (March 7-10, 1985), which was held jointly with the Sonneck Society. The meeting took place at Florida State University, and included a Festival of New Music, sponsored by the host institution. The 1986 meeting is scheduled for March 6-8, and is to be held at the University of Southwestern Louisiana. Panel topics will focus on Ethnomusicology at the College and University Level, and the Search Committee: its constitution, its role, and its function. In 1987, the meeting will take place at the University of Georgia, with one of the panels being dedicated to Commercial Music. Mr. Kushner also announced that twenty-two compositions had been submitted for the regional competition.

(7) The Rocky Mountain Chapter.

Ms. Bogard brought greetings from members of the steering committee, and announced that a call had been issued by the program committee for the first meeting which is scheduled for April 18-19 which will be held jointly with the national meeting of the Sonneck Society. Topics will include: "Mediums of Electronic Music" (Thomas Brosh), "Aspects of U.S. Copyright Law . . ." (Donald Gorder and Frank Jermance), among others. A plenary session will be devoted to "American Music in American Schools."

(8) The South Central Chapter.

Mr. Bell announced that the first meeting will take place on April 3-4, 1986 with the Texas Society for Music Theory.

(9) The Pacific Southern Chapter.

Mr. Reynolds said that the Chapter is still in the process of organizing.

IX. Report of the Resolutions Committee.

K Marie Stolba, Chairman of the Resolutions Committee, presented the following resolutions. Motion (Barr/Revitt). Passed.

(1) WHEREAS, The College Music Society has benefitted from the time and talent generously given by the editors of its several publications; and,

WHEREAS, the membership of the Society can take great pride in the legacy which its publications provide; and,

WHEREAS, such editorial contributions have made possible an on-going tradition of excellence appropriate to the goals of the Society;

THEREFORE, BE IT RESOLVED, That

The College Music Society express its sincere appreciation to Theodore Albrecht, editor of *Symposium* (1983–85); to J. Bunker and Marilyn S. Clark, co-editors of *Bibliographies in American Music* (1974–85); and to Roger Foltz, editor of *Proceedings* (1984–85), for their skill, their generosity, and their dedication to the profession.

(2) WHEREAS, The College Music Society has sought to establish and maintain a forum for the exchange of ideas among the various constituencies of the field of music in higher education; and,

WHEREAS, that important goal has been richly furthered by the support of distinguished colleagues who have provided diverse and expert counsel to the national organization of The College Music Society; and,

WHEREAS, this valued service, so important in the Society's formative years, has set a firm course for future development;

THEREFORE, BE IT RESOLVED, That

The Society formally express its appreciation for and admiration of those hundreds of individuals who have served so well as members of the Council and Advisory Council for more than a quarter of a century.

X. New Business.

XI. Adjournment.

The meeting was adjourned at 6:30 p.m. (Willoughby).

28. *PERFORMANCE:* **NORTHWEST COAST *POTLACH*, HUNT FAMILY-FORT RUPERT SINGERS, "Kwakiutl Music and Dance":** PROGRAM NOT AVAILABLE.

29. *MEDIEVAL AND RENAISSANCE STUDIES:* **JEREMY NOBLE (State University of New York, Buffalo), Chair.**

DONALD COLTON (University of Evansville), "Other Facets of Heinrich Glarean": NO ABSTRACT AVAILABLE.

JAN HERLINGER (Louisiana State University), "What Trecento Music Theory Tells Us": What does Trecento music theory tell us about Trecento music that we would otherwise not know? This paper shows that theoretical testimony concerning rhythm, accidentals, and tuning is so important that without it we would know next to nothing about them.

Trecento mensural notation proceeded on principles fundamentally different from ours. Despite some scholars' denials, Trecento treatises describe this notation accurately and, in fact, provide the only key for deciphering it.

Despite the appearance in medieval musical manuscripts of three accidental signs corresponding to the modern flat, natural, and sharp, only two of these were func-

tionally different—as we know from theorists' accounts. The theorists also help us to determine where editorial accidentals are appropriate and to delimit the range of choices in equivocal cases. On the basis of theoretical evidence, this paper proposes chromatic solutions for certain *musica ficta* problems in the Trecento repertoire and shows that controversial augmented sixths in Landini's ballata *D'amor mi biasmo* almost certainly were not intended by the composer.

Without the testimony of the theorists we would know nothing of the tuning system favored during the Middle Ages. Medieval theorists are practically unanimous in describing the system that has since come to be called "Pythagorean"; and this system will be shown appropriate for a repertoire such as that of the Trecento, in which triads are treated as dissonances and the "double-leading-tone" cadence typically leads to a 5th-plus-8ve combination.

DANIEL TADDIE (Bethel College), "The Emergence of *Scala* as a Musical Term ca. 1500": Although the term "scale" is often used by writers to describe ancient Greek and medieval tone systems, the word *scala* appears as a strictly-defined musical term in the sources themselves only relatively recently. Variants of *scala* appearing in five widely-scattered early medieval documents (Hucbald, *De harmonica institutione*, ca. 880; Engelbert of Admont, *De musica*, written between 1276 and 1320; the anonymous *Quatuor principalia musicae*, ca. 1350; the anonymous *Tractatus de musica plana*, written after 1380; and Henricus de Zeelandia's *Tractatus de cantu perfecto et imperfecto* of the 14th century) are used in a metaphorical sense, and are properly translated as "ladder." The earliest source to employ *scala* as a strict musical term seems to be Michael Keinspeck's *Lilium musicae planae* (Basel, 1496), where it means the ladder arrangement of the notes of the gamut. Drawing upon Keinspeck's book, Nicolaus Wollick elaborates a more detailed scale theory in his *Opus aureum* (Cologne, 1501). Johannes Cochlaeus, in his *Tetrachordum musices* (Nuremberg, 1511), borrows from Wollick's treatise. All three of these theorists were university-trained, and their books were plainchant primers.

30. *MUSIC AND COGNITION–III:* **CAROL ROGEL SCOTT (Seattle Pacific University), Chair.**

SANG-HIE LEE (University of Alabama) and GEORGE P. MOORE (University of Southern California), "Computer Analysis of Skilled Piano Performance": A Yamaha DX-7 keyboard equipped with MIDI (Music Instrument Digital Interface) was connected to a computer programmed to monitor the identity of notes played, their onset and release times and the velocity of key depression. Subjects who were highly-trained pianists were presented with a technical problem, consisting of a left-hand leap of the interval of a twelfth; four blocks of trials, each consisting of thirty successive jumps, were required. In one block the subjects had both audio (via headphones) and visiual feedback; in subsequent blocks the subjects performed with audio only (eyes closed), with visual contact only, and finally without either audio or visual cues. The block sequences were randomized to compensate for learning and practice effects. The number and types of errors were then noted for each block. For most subjects, the absence of visual contact was the most critical factor, confirming the expectation that continuous visual feedback was far more important in reducing the error rate than was audio feedback, which inevitably came too late to correct the error. The audio feedback, however, *did* reduce the incidence of 'error cas-

cades' that occurred when an error went entirely undetected by the subject (as when both audio and visual feedback were absent). The analysis of performance sequences in this manner underscores the concept that errors are not necessarily isolated events, but have a spatial and temporal structure of their own.

JULIA SCHNEBLY-BLACK (University of Washington–Seattle), "The Effect of Labels on Cognitive Processing in Early Learning: A Comparison of Mod 12 and Diatonic Terminology": Music is a cognitive as well as a sensory and motor activity. An understanding of how the cognitive aspect affects the development of musical skills, therefore, is particularly important to music training. This study is concerned with determining whether or not organizational relationships in label-sets affect the speed and accuracy of cognitive processing. The label-sets examined were diatonic labels, a hierarchical alphabetic set, and Mod 12 labels (a serial number set). Two groups of subjects were trained, one for each label-set; the subjects performed two tasks involving identifications of pitch labels and their locations as displayed on a computer screen.

Results supported the prediction of communication theory that a serially-organized set (Mod 12) should be processed faster than a hierarchically-organized set (diatonic labels). Although communication theory also predicts more error for a set with choices, as in hierarchies, the accuracy results were less conclusive because of a ceiling effect that appeared in the Mod 12 group at the second test. In spite of this development, the Mod 12 set maintained an advantage because development was twice as rapid.

The implication that a serial system establishes a simple, efficient cognitive framework when a new area of information is being learned carries exciting possibilities for the field of education in general. Applied specifically to music, it offers, through Mod 12, an avenue of easy access to students in the general classroom from elementary age through college.

MARLENE THAL (University of Oregon), "Overcoming Performance Anxiety": The author discusses the tools of Neuro-Linguistic Programming™ —tools applicable by and appropriate to musicians who desire to attain the most comfortable and positive performing state. The goal—an optimal performing condition—is achieved by making connections between the conscious and unconscious parts of the mind. Specific techniques are used to enable the performer to access and direct the conscious and the unconscious, and to maintain a mutually supportive balance between them.

As a result of this balance, the performer experiences decreased anxiety and is free to be creative and musically expressive. The physical senses are centered and calm, the breathing is deep and regular, and the musician has a sense of ease, unity and trust. The performer establishes the desired state by systematically preparing the music and the state of consciousness before the performance; accessing and rehearsing a focused state to be used during the performance, and afterwards evaluating and de-briefing both the music and the states of consciousness. In each of these time frames, the three primary sensory systems—visual, auditory and kinesthetic—are used, and input is elicited from both the conscious and unconscious minds. Visualization also plays an important role in this procedure. The method of overcoming performance anxiety is creative and personal, and can be effected without a facilitator. It can be applied to a variety of performing situations where the musician must be able to deal with different levels of stress.

31. *COMPOSITION:* **MICHAEL SCHELLE (Butler University), Chair.**

MARSHALL BIALOSKY (California State University, Dominguez Hills), "The American Composer as Author": The paper attempts to explore the literary work of Roger Sessions, Elliott Carter, John Cage, Virgil Thomson, Aaron Copland and Steve Reich in order to find similarities and differences between their music and their writings. The writings are used to clarify the differences in compositional approach and musical philosophy among these five American composers and also seeks to identify their attitudes towards American music.

MICHAEL DAUGHERTY (Yale University), "New Techniques in Composing Computer Music Using Synthesizers, Microcomputers and MIDI": A new generation of synthesizers and microcomputers enables composers, music theorists and educators to assemble a sophisticated, yet inexpensive computer music studio. Recent developments in synthesizer-computer technology are discussed and demonstrated, as are the pros and cons of the medium, pedagogical and compositional applications, and possibilities for the future.

Since 1983, major synthesizer manufacturers have incorporated MIDI (Music Instrument Digital Interface), a code that transmits digital information between synthesizers and computers. Currently, two types of MIDI synthesizers are available: those which synthesize musical timbres electronically, and those which sample real sounds for resynthesis. The presentation demonstrates how one can create a personal library of sounds using this new technology. Furthermore, digital multi-track recording is demonstrated using a computer in conjunction with ten synthesizers; the computer memorizes data entered through the synthesizer or computer keyboard, storing them digitally in the computer's memory for subsequent playback and/or modification. Transposition, tempo variation, re-orchestration, track-combination, overdubbing, looping and changing of tracks can be achieved instantaneously and without loss of fidelity.

Excerpts from Michael Daugherty's *Celestial Hoops*, recently presented at IRCAM, MIT and at the 1985 International Computer Music Conference, serve as musical examples in this lecture-performance.

32. *PERFORMANCE:* **ELLIOTT CHENEY (Austin, TX), Cello; BETTY MALLARD (Piano).** "Works for Cello and Piano by Contemporary American Composers": *From an Old Notebook* by Victor Babin; *Gallery Suite for Solo Cello* by Robert Muczynski; *Sonata for Cello and Piano* by George Walker; *Capriccio* by Lukas Foss; *Sonata piacevole* by Donald Grantham; *Sonata, Op. 6 for Cello and Piano* by Samuel Barber [DOUGLAS MOORE (Williams College), Host].

33. *SEVENTEENTH- AND EIGHTEENTH-CENTURY STUDIES:* **JOHN G. SUESS (Case Western Reserve University), Chair.**

A. LOUISE H. EARHART (The Ohio State University, Otterbein College), "Jean-Laurent de Béthizy's Influences on Rameau's Theories of Key Relationships and Systems of Bass Figuration": Although little-known today, the musical theories of Jean-Laurent de Béthizy were evidently respected by his contemporaries, for Jean-Philippe Rameau referred to Béthizy as a "skilled musician" and Jean le Rond d'Alembert recommended Béthizy's *Exposition de la théorie et de la pratique de la musique* as a supplement to his own *Elémens*...(2d ed., 1762).

Using Béthizy's analytical thought as a mirror to reflect and amplify the ideas of Rameau, this presentation shows that Béthizy contributed to Rameau's theories on three different levels. These levels may be characterized as "Clarifications," "Expansions and Revisions," and "Original Concepts." The presentation reveals how Béthizy influenced the writing of Rameau's *Code de musique pratique* (1760) by contributing to Rameau's theories of key relationships and systems of bass figuration. It demonstrates that Béthizy's concept of principal key influenced Rameau and caused him to adopt Béthizy's additional concept of "reputed tonics." It also demonstrates that Béthizy's unique analytical method of figuring the continuo bass was incorporated and improved upon by Rameau in the *Code*. Finally, it corrects historical misinformation about Béthizy's work and misconceptions about Béthizy's importance as a music theorist.

BARBARA HARBACH (Nazareth College), "Women in Music: Three Keyboard Composers of the 18th Century": The 20th century has seen the emergence of women as composers and performers alike; prior to this century, women as composers were comparatively rare, and the few remembered from medieval times to 1900 comprise a bare handful of exceptionally forceful individuals. Unfortunately, there existed a number of respectable and inspired women composers who, having accepted a quieter life of obscurity in accordance with the expectations of society and family, are therefore passed over by most historians of music. Their music remains in virtual eclipse, oftentimes in single manuscript copies scattered among archives around the world.

This lecture/recital examines the life and works of three women composer-performers of the 18th century—Marianna von Auenbrugg (?–Vienna ca. 1786), Elisabetta de Gambarini (b. England 1731–?) and Marianne de Martinez (b. Vienna 1744–d. Vienna 1812). These three women gently defied society by becoming proficient keyboard virtuosos and by composing music for their performances. Each had direct contact with, and professional ties to major musical figures of the 18th century. Although it is a matter of historical and sociological interest that the recent emergence of these women is largely attributable to 20th-century feminism, none can be dismissed as a curiosity outside of the wide musical universe; it can be shown that each, writing in the prevailing idioms of their time, belongs in any general consideration of 18th-century music.

LYN H. HUBLER (University of Texas), "A Performer's Guide to French Baroque Organ Music": The performance of early French organ music requires an acute sense of style and expertise in performance practice to assure a convincing and faithful representation. Because the music raises so many interpretive questions, organists and organ teachers often avoid this repertory rather than confront its subtleties. Nonetheless, we as teachers, faced with the responsibility to coach historically true interpretations by our students, must increasingly resort to consulting not only the primary, but secondary sources as well to resolve specific questions on articulation, tempo, registration and the like. Unfortunately, the secondary sources tend towards an analytical or theoretical bias rather than a performer's perspective. We are in need, therefore, of more texts that sift through and distill pertinent performing advice, presenting it in a language accessible to teachers and students. At the same time, performers need to sharpen their research skills, to locate valuable treatises and secondary sources addressing the performer, to learn of historic organs or recordings

that illustrate principles of touch, ornamentation, registration and style, etc. A thorough understanding of the period, of French opera and dance, and of the liturgical role of the music all aid the performer in acquiring a clearer image of how the music should be performed.

34. *THEORY PEDAGOGY:* **CLAIRE BOGE (University of Hartford), Chair.**

LISA HANFORD (Rutgers University), "A Model for Teaching Voice Leading in Tonal Music": Most music curricula divide the subject of tonal music into two parts: the structure of chords (traditionally taught in harmony classes) and the structure of melodic lines (usually dealt with in counterpoint classes). Thus, despite the fact that harmony and counterpoint are mutually dependent in tonal music, they are separated so that their individual properties and tendencies can be studied. Unfortunately, this unnatural separation often leaves students with a distorted view of tonal music. In order to complete the picture it is necessary to teach students about the combination of harmony and counterpoint as well, for only then can they begin to understand the intricacies of musical structure.

Voice leading—the combination of harmonic with contrapuntal forces in tonal music—is the realization of a composer's melodic and harmonic ideas within the confines of the tonal system. Because each pitch in a piece of music performs both a harmonic and a contrapuntal role, voice leading principles govern its path. Voice leading, then, is much more than smooth, skillful movement from one chord to the next—it is at the heart of the compositional process, and should be, for this reason, a key component of musical studies.

In this paper, the author proposes and demonstrates a model for tonal voice leading that enhances traditional harmony and counterpoint studies. The model not only aids students in the practical tasks of chorale harmonization, but also provides a basis for analysis. With the model as a tool, students are able to focus upon the combination of harmonic and contrapuntal forces which shapes free composition.

E. MICHAEL HARRINGTON (Belmont College), "Non-Classical Music as a Resource for Harmonic, Melodic and Metric Dictation": Too often, sight-singing and dictation classes—indeed most ear-training classes as well—rely too much, and sometimes exclusively on the piano as a medium for dictation, and frequently exclude all but examples drawn from Classical music. As a result, students typically find it difficult or impossible to grasp the same melody or harmonic progression played by a rock group, jazz ensemble or orchestra. Although many students have heard popular music more often than Classical, they are surprisingly unaware of what they are hearing. A familiarity with this music and an ability to hear its details are important for several reasons—it helps the student to recognize musical structures within media other than piano, it complements the student's study of Classical music, and the student, as a future public school teacher, acquires the necessary knowledge of this music.

This presentation describes an ongoing project featuring cassette tapes of rock, jazz and country music selected for use by undergraduate students in harmony—a collection of more than eight hundred recorded examples featuring one hundred sixty artists, such as the Beatles, Beach Boys, Chicago, the Police, Madonna and Van Halen. The author also reports on the effectiveness of the project and possible future developments.

CHARLES H. LORD and KATE COVINGTON (University of Kentucky), "Modular, Competency-Based Computer-Assisted Learning: A Report on a Comprehensive Project to Improve Achievement and Morale in Undergraduate Music Theory": NO ABSTRACT AVAILABLE.

35. *WORLD MUSIC PERFORMANCE FOR THE GENERAL STUDENT:* WILLIAM MALM (University of Michigan), Chair.

PATRICIA K. SHEHAN (Washington University), "Pragmatic Approaches to Southeast Asian Music": Since the beginnings of modern educational thought, the pragmatic belief that learning occurs through experiences has been maintained as the most effective means of conceptualization. Musicians in Southeast Asia uphold the experiential approach to music learning, through a rote-before-note process that provides personal encounters with the music, rather than verbal and symbolic substitutes. Participatory experiences in the classical music of Thailand, Laos, and Cambodia, modeled after the learning style indigenous to Southeast Asia, are potential avenues of understanding for the Western student.

Aspects of the music of the Thai/Lao/Cambodian *pi phat* orchestra, as well as concepts of melody, rhythm, form, texture, and compositional procedures are targeted for discussion and demonstration. The *thao* principle is featured, underscoring the unique qualities of melodic expansion and contraction in the Thai variation form. Performance on fundamental classroom instruments illustrates the linear and non-harmonic nature of *pi phat* music. Listening selections reinforce concepts in the participatory segments of the presentation, and serve to demonstrate the timbre and idiomatic performance practices of the various instruments. The design of activities and a resource list are provided for application in courses intended for the general student.

KENNETH R. ZUCKERMAN (Schola Cantorum Basiliensis), "Classical Indian Music in the Western Classroom": As exotic as many of its instruments appear, Indian classical music has never lost its primary relation to the human voice. It is generally agreed that the essence of the tradition is passed on not by means of the instrumental music but rather by the vocal compositions, which have been transmitted orally for centuries.

This makes Indian music ideally suited for study by Westerners. Not only is the voice the main vehicle for learning, but there also exists an extensive repertoire of graded compositions which take a student from the simplest level, requiring only the most basic abilities to sing a scale, to more complex compositions that show all the subtleties of microtonal coloration and ornamentation. In addition, the complex rhythms and "time cycles" of Indian music are also taught vocally, that is, by recitation of a "rhythm language" in combination with a system of hand clapping and waving.

These characteristics of Indian music pedagogy can be beneficial in several ways. First, they give Western students the chance to immediately make a "jump" into the classical music of India as it is actually taught to Indian beginners; and second, it provides an excellent framework for teaching such general musical skills as 1) singing in tune, 2) learning music by ear, 3) executing complex rhythmic patterns, and 4) introducing the basic techniques of modal improvisation.

This lecture/demonstration shows the basic techniques of Indian music pedagogy. It also includes a short demonstration on the "sarod," to illustrate how the main principles can be understood in the context of an instrumental performance.

PATRICIA W. HARPOLE (California State University, Northridge), "Illustrating African Rhythmic Principles to Non-Music Students": Although understanding rhythm in African music is a challenge for students, participation as a means of teaching African rhythmic principles is both desirable and possible, even in large introductory class settings. Basic principles, such as polymeter, polyrhythms, "time line" and "metronome sense" can be demonstrated by handclapping and with instruments. Western counterparts of African instruments are available, such as *maracas*, the Brazilian *agogo* (double bell), which can be used in place of the Ghanian *axatse* and *gankogui*, to demonstrate rhythmic patterns from a selected African culture (*Ewe—Ghana*). The classroom experience then provides the foundation for understanding subsequent presentations of African music. The presentation consists of a lecture-demonstration involving audience participation.

36. *PERFORMANCE: VENTI DA CAMERA* **(Bowling Green State University): DAVID MELLE (Flute), EDWARD MARKS (Clarinet), JOHN BENTLEY (Oboe), ROBERT MOORE (Bassoon) [Sponsored by the National Association of College Wind and Persussion Instructors].** PROGRAM: *Tsatskes—A Potpourri for Woodwind Trio* (1984) by Sydney Hodkinson; *Three Pieces for Flute, Clarinet and Bassoon* (1925) by Walter Piston; *Deux Movements* by Jacques Ibert; *Quatuor* by Jean Françaix.

Reports of the 1985 Annual Meetings of the Regional Chapters

Northeast Chapter, April 12–13, 1985
State University of New York–Albany

Held in conjunction with The Music Theory Society of New York State. [Materials and information other than abstracts not available.]

1. **MARY ANN REES (Ithaca College), "Music Faculty Members–Their Rewards and Attitudes Towards Faculty Evaluation":** The organizational structure of the music faculty in a university school of music almost invariably seems divided into three distinct types of musicians—performers, music theorists and historians, and music educators. Experience in music in higher education has demonstrated to many the wide range of rewards achieved and attitudes held by colleagues within the several areas of the profession. This paper examines fundamental differences in the relationship of these three groups of faculty to a university, as well as their attitudes towards and satisfaction with the evaluation and reward systems of the institution. A pre-tested questionnaire was mailed to the 207 full-time music faculty in six selected state universities; responses numbered 113.

   Numerous statistically-significant differences were found among the three groups. In the granting of institutional rewards, for example, the theory and history group differed considerably, typically achieving promotion in fewer years. Performers felt that little weight is given to performance in evaluation and promotion decisions. Significant differences also exist in the responses regarding the actual and preferred weights of research activities in the evaluation/promotion process. The study provides valuable objective data concerning crucial aspects of university music teaching, an awareness of which can help improve the evaluation process, faculty morale, and, thus, the management of music schools. As many studies have shown, effectively managed schools result in better educated students; an understanding, therefore, of faculty rewards and attitudes can only result in better educated musicians.

2. **FRANCES WEBBER ARONOFF & LAWRENCE FERRARA (New York University), "Early Childhood Music: A Fresh Look":** Current focus on the importance of early learning obligates us to clarify the use and benefits of music in the array of experiences provided for the young child. At ages four to six he seems to exude self-propelled creative activity; we need to ask "Why?" Piaget's logical-mathematical focus does not provide a complete answer. More recent findings (of Howard Gardner and others) show that there are other kinds of intelligences that need to be recognized and nurtured, e.g. musical, bodily-kinesthetic, intrapersonal, etc.

   The use of Gardner's theory of multiple intelligences as a model for planning and implementing music experiences allows for going beyond the child's enjoyment of singing, playing classroom instruments and moving with "creative" rhythms; its use might make possible a more complete and manageable music curriculum. Inversely, we suggest that music experiences can provide the medium for the more focused development of the child's various intelligences during this so-called "golden age of creativity."

   This paper proposes to identify appropriate structures and examples of music ex-

periences for the young child, with special attention to the development of multiple intelligences. It also suggests a mode of orientation for suitable evaluation.

3. **BRUCE C. MacINTYRE (Brooklyn College Conservatory of Music), "A Stylistic Chronology for Joseph Haydn's String Trios":** Haydn composed more than thirty string trios for two violins and violoncello before 1770; however, because of the absence of autographs and a scarcity of early dated copies, the trios cannot be definitely dated. The author proposes and explains a chronology for thirty-one extant trios on the basis of stylistic and authenticity studies that were carried out in the preparation of the Haydn critical edition published by Henle.

After placing the trios in the context of Haydn's early chamber music, specific characteristics of positively-dated works are described and used to support the proposed chronology. Arguments focus upon formal peculiarities, melodic structure, placement and use of "new" themes, texture, developmental procedures, instrumental range, modal mixture, cadential rhythm and sectional proportion. Because the trios display a complex blend of Baroque, *galant* and early Classic traits, it is only feasible to assign the works to three chronological groups—early, middle, and late. The relationship of these groups to known dates for the trios and to Haydn's *Entwurf-Katalog* are also discussed.

The author proposes: (1) that, in addition to suggesting further ways of ordering Haydn's undated works, this kind of study sharpens awareness of distinctly Haydnesque traits, some of which have proven useful in supporting the authenticity of thirteen trios included among the doubtful works in the Hoboken catalog, and (2) that some of the style characteristics discussed should contribute to solving the numerous problems remaining in the authentication and dating of other early Haydn works.

4. **ELIZABETH WEST MARVIN (Rochester, NY), "Solmization and English Modal Theory: Signs of an Emerging Major-Minor Tonal System":** The paper focuses on the early roots of an emerging tonal system as described by theorists of 17th-century England, including Thomas Morley, Thomas Campion, Charles Butler, Christopher Simpson and John Playford. Insight into the English conception of tonality is gleaned from practical discussion of such diverse issues as how best to teach solmization and how composers ought to choose cadences.

Despite the fact that they span almost a century and reflect diverse opinions, these writers possess much in common. Foremost is the desire to abolish the need to mutate from one hexachord to another in solmization; in place of the Guidonian six-syllable system, theorists devised and used a number of alternate methods of solmization. A second important shared element is the recognition of the bass line as the primary structural voice in determination of key or articulation of cadences appropriate to that key. Further, the emphasis that these writers place upon the greater or lesser third in naming the mode of a work (making even the choice of cadence types dependent upon this distinction) is clearly associated with the emerging major-minor system. Finally, the writers share a common tendency towards making hierarchical distinctions among the cadences.

On the basis of these common bonds, the paper concludes that the development of tonal thinking in England was not limited merely to recognition of the major

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key/minor key dichotomy, but permeated the fabric of musical thought on many levels.

5. **HOWARD CINNAMON (University of Michigan), "Successive Equal-Third Relations as an Element of Tonal Evaluation in the Music of Franz Liszt":** This study examines works by Franz Liszt dating from 1838–1882 and illustrates aspects of the tonal evolution that occurred during the 19th century. Excerpts from the *Années de Pelerinage*, wherein incipient equal divisions of the octave embellish underlying I-III-V-I progressions, are discussed first. An examination of a major portion of the first movement of the *Faust Symphony* (1854) illustrates how a true equal division forms the basis of tonal structure in a large movement. There, a I-III-V-I progression is replaced by a succession of equal thirds, and a linear procedure that unfolds the harmony being prolonged is replaced by one that does not.

   The study concludes with examinations of the introduction to the *Faust Symphony* and the piano piece *Die Trauer-Gondel I* (1882), wherein equal divisions of the octave by successive thirds form the bases of tonal organization. In these instances, however, the harmonies being prolonged are neither major nor minor triads, but augmented triads. Thus, the successive equal thirds arpeggiate (i.e., unfold) the harmonies being prolonged in ways analogous to that of conventional I-III-V-I progressions. This arpeggiation reinstates the correlation between the harmonic and linear dimensions lacking in the seemingly more conventional major portion of the first movement of the *Faust Symphony*.

6. **RICHARD HERMANN (Ithaca, NY), "On the Role of Intention and the Subconscious in Morton Feldman's *Vertical Thoughts 5* (1963)":** The study examines Feldman's statements regarding his aesthetics and compositional techniques, which suggest that the use of elements of statistics, probability and set theory is appropriate in the analysis of his music. To illustrate this proposition, a representative composition, *Vertical Thoughts 5* (1963), for soprano, tuba, celeste, percussion and violin, will be analyzed. The results of the analysis, interpreted and compared to explicit and implicit propositions in Feldman's statements, are then used to reflect upon the role of his intention and subconscious in the creative act.

7. **ALFRED BLATTER (Drexel University), "Some Recent Developments in Computer Software for Music":** Beginning with the 1983 freshman class, every Drexel student, regardless of major, is required to possess a micro-computer, to be used in all appropriate courses; the computer selected was the Apple MacIntosh. This author, and a team supported by a grant from the Pew Memorial Trust, have been developing a software package for use by music instructors. Tentatively called "The Musical Slide Show," it will enable music teachers to author their own courseware with *no need* to become programmers. It will allow the writing and printing of musical notation, and one will be able to hear a performance of that score. The package allows the user to enter both melodies and chords, and features editing capability to facilitate revision as needed. When complete, it will also include graphic/text creation and editing routines using the characteristic MacIntosh menus. All the "computer literacy" required for using "The Musical Slide Show" can be accomplished by a few introductory comments.

We hope to provide the musician-scholar with a means by which appropriate courseware may be created easily, thus making it reasonable to expect that course-specific teaching aids will be produced by our most knowledgeable teachers.

8. **JOHN HANSON (SUNY, Binghampton), "Computer-Assisted Instruction Materials: A Brief Review of Software from M.E.C.C., M.M.I. and Alpha-Syntauri":** The author reviews commercially available theory drill-and-practice software for the Apple Micro-computer, followed by an opportunity for trial use. Materials include *Music Theory* (from Minnesota Educational Computing Consortium), *Pitch Identification Drills, Key Signature Drills, Mode Drills, Rhythm Drills, Rhythmic Dictator, Interval Mania, Doremi, Arnold, Melodious Dictator, Sebastian, Harmony Drills, Chord Mania, Harmonious Dictator*, and *Sir William Wrong Note* (from Micro Music Software Library, c/o Temporal Acuity Products, Inc.), and *Music Master* (from Alpha-Syntauri).

9. **MARY FIORE (State University College at Buffalo, NY), "Music Computing for Undergraduates":** "I dream of instruments obedient to my thought and which, with their contribution to a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm."* Participation in "music as an art-science," envisioned by Edgar Varèse, is now within the reach of all. Students at the State University College at Buffalo are using Apple Computers, with the Mountain Music, Alpha-Syntauri and the Decillionix Sound Sampling System to compose music and study some of the properties of musical sound. The author's presentation is accompanied by excerpts of compositions by students at various levels of musical and technical expertise, and is followed by open discussion and information exchange for those interested in using micro-computers as musical instruments.

10. **JOHN S. CHMAJ (New England Conservatory of Music), "The Multi-Parametric Processes of Alban Berg's *Altenberg Lieder*":** Alban Berg's *Altenberg Lieder* (Op. 4), composed in 1912, marked the beginning of his vocal-orchestral writing, and was an important step in his development of a melodic-harmonic style based on the relationships available from a chosen group of intervals. Furthermore, the "gamelan-like" orchestral texture that opens the first song brings forward rhythmic, registral, timbral and textural processes that inform the remainder of the *Altenberg Lieder* and Berg's *oeuvre* generally. Especially significant are the use of moving, expanding and contracting registral fields, mixed pulse and accentual patterns (polyrhythms), and the relationship between instruments, orchestral groups and the solo voice. The phonetic and semantic resources of the verses serve as the foundation and focus for these techniques in shaping the small- and large-scale structures of the piece, both in the design of the voice part itself and of the orchestral interludes and accompaniments. Through a range of analytical procedures, from the pulse-point approach of Jackendoff and Lehrdahl to the verbal sonic analysis of phonological linguistics, Berg's whole gamut of processes is examined in this paper. It explores the first song in detail and shows how its materials

*Edgar Varèse, quoted in E. Schwartz (ed.), *Contemporary Composers on Contemporary Music* (New York, 1967), 196.

recur in related patterns in other songs to help form a picture of Op. 4 and of Berg's compositional style as a whole.

11. **STEPHEN PEISCH (New England Conservatory of Music), "Berg's 'Schlafen, Schlafen' (*Vier Lieder*, Op. 2, No. 1): Analysis and Performance":** The presentation consists of analysis and performance of "Schlafen, Schlafen," the first of Alban Berg's *Vier Lieder für eine Singstimme mit Klavier*, Op. 2. Analytical illuminations focus on the role of suspensions, appoggiaturas and other non-harmonic tones in a greatly expanded harmonic language, rotation of the chromatic scale, exploration and organization of musical space, and the effect of these elements and processes on overall formal shape. All analytical comments are directed at realization in performance.

12. **LYLE DAVIDSON (New England Conservatory of Music), "The Structure of Lassus' Two-Voice Motets":** This report presents the results of an interdisciplinary investigation of the musical structure of Lassus' two-voice motets. By combining the methods of psychology and musical analysis, it is possible to uncover a set of structural principles that may have been used in these motets. Their presence suggests that specification of musical structures on the basis of tonality or text alone may not capture important aspects of 16th-century practice.

    In this study, eleven musical schemas were defined and illustrated for a group of seventeen musicians, who then placed these schemas in rank order according to ease of aural comprehension. The resulting rank order of schemas was then used in the analysis of all twelve two-voice motets. When the schemas are aligned in relation to the total duration of a motet, the locations at which the most salient of the schemas occur prove to be surprisingly congruent with the geometric proportion 3-to-2. Thus, there appears to be a specific plan underlying the design of all the motets. Specific musical schemas appear to provide a means of articulating the design, and, finally, the operations necessary to generate the plan may lie in the mathematics required for calculating intervals.

13. **E. MICHAEL RICHARDS (Hamilton College), "Microtonal Systems for Clarinet: A Lecture-Demonstration-Recital":** The use of clarinet microtones has only recently begun to be explored by composers, and most of these have involved only considerations of pitch. Aspects of timbre, ornamentation, polyphonic development through microtonal trills, transitions from microtones to multiphonics as a means of musical cell development, or the use of certain percussive effects found in particular microtonal trills are but a few of the areas that could be pertinent to the presentation or development of musical material.

    Results of previous research have generally consisted of very limited catalogs of information (few pitch intervals smaller than quarter-tones, little or no mention of timbre, no mention of quarter-tone or microtone trills, etc.), with little or no attention to the practicalities of performance. Although some of this research has served as a valuable introduction to various sonic potentials of the clarinet, there has been virtually no suggestion of "safe" uses of these extended techniques in musical contexts (i.e., which ones are most reliable and easy to learn?).

    These issues are addressed in this first detailed study of clarinet microtones, which

includes classification of 827 pitches throughout the range of the instrument (B-flat, Boehm system, 17 keys). Discussed are the level of technical difficulty (in conjunct motion), timbre (and how it is effected by various dynamic levels), and considerations of pitch. Practical data are based on a theory of finger technique, and include examples of particularly easy quarter-tone and microtonal scale segments, scales of 10 to 96 tones and practical microtonal trills.

14. **JAMES PARAKILAS (Bates College), "Piano Ballads: The Folksong Tradition and The Poetic Tradition":** ABSTRACT NOT AVAILABLE.

15. **RACHEL GOODWIN (Boston, MA), "Composed Improvisation: Style and Structure in Bartók's *Improvisations*, Op. 20" [Lecture-Recital]:** By the time he began composing his *Improvisations*, Bartók had already been collecting and categorizing Hungarian folk tunes for more than a decade. He noted two principal types of folk tunes—the "parlando rubato," which follows the free rhythm of human speech, and the "tempo giusto," which utilizes the strict rhythm associated with motions of the human body when working or dancing. The *Improvisations* employ both these types, an understanding of which is a key to their performance. The use of the eight folk tunes in the *Improvisations* goes far beyond simple transcription; vertical and rhythmic structures in these settings are derived from characteristics of the melodies. Bartók emphasizes the monophonic quality of the melody when using an ostinato type of accompaniment, and even in more complex settings, where the underlying voice-leading retains a structure paralleling that of the melody.

    The improvisational nature of each of the pieces is maintained by repetition (each time with alteration of the setting) of the folk tune. The repetitions are linked by bridge sections, arising out of material presented in the repetitions. These bridge sections create tonic sonorities or other structures which are used to unite the entire piece, and which can even transform the repeated melody into what Bartók called a "motto." The eight pieces of the *Improvisations* are themselves linked by these structures, as well as by key and tempo relationships. The *Improvisations* stands at a crossroads in Bartók's work—the culmination of his efforts at transcribing folk melodies, reaching what he called "the extreme limit in adding the most daring accompaniments." It is also the beginning of a compositional style that Bartók said "absorbs the essence of folk music in such a way that it pervades [the] music."

Mid-Atlantic Chapter, March 29–30, 1985
Virginia Commonwealth University

1. *WELCOME MESSAGE:* **RICHARD KOEHLER (Virginia Commonwealth University), Chairman of the Department of Music.**

2. *RECITAL:* **"Songs in a New Vein," DIKA NEWLIN (Virginia Commonwealth University).** PROGRAM NOT AVAILABLE.

3. *CONCERT:* **VCU Symphonic Band.** PROGRAM NOT AVAILABLE.

4. *MUSIC EDUCATION:* **SARA SLECTA (Wingate College), Chair.**

ROBERT LEE DECKER (Gordon Webb College), "Using Music Theory Skills: A Survey of North Carolina Public School Music Teachers": The purpose of this study was to attempt to define and examine the perceived value to music educators of various topics studied in undergraduate music theory courses. A questionnaire was sent to a random sample of 149 music educators in North Carolina schools. A one-way ANOVA revealed significant differences among instrumental, choral, and elementary music teachers in their perceptions of the areas of music theory thought to be important to their teaching. The differences were statistically significant at or beyond the .05 level in 44% (n = 20) of the items on the questionnaire. Thirteen (29%) of the areas of music theory included on the questionnaire were perceived as most important by *all* of the respondents; only four (9%) of the areas of theory were perceived as unimportant.

BARBARA ANN BROWN (Charlotte, NC), "Teaching Comprehensive Musicianship in Group Piano Instruction": This analytical research project was developed to improve teaching in group piano classes for non-majors, and is intended as a solution to the problem of providing interesting, as well as musically and technically suitable repertoire for college-age students whose level of taste generally exceeds their keyboard facility. It also addresses the problem of placing too much emphasis on the final proficiency exam, proposing instead that it be replaced by demonstration of competence in comprehensive musicianship. The aim is to motivate the students to continue to learn and grow musically, and to continue to participate actively in and appreciate playing the piano. This project is the result of efforts over the past two years to organize a repertoire which can supplement the regular method used by the teacher of non-piano majors in group classes. In each piece, the creative process of the composer is revealed through analysis, interpreted through performance, and comprehended through improvisation and creative writing.

Thirty-four compositions by twenty-three composers from four centuries were selected for the project, following a thorough exploration of collections, solo pieces, thematic catalogs, anthologies, indexes and annotated lists of exemplary short piano pieces. These were analyzed formally, structurally, and stylistically, and were then organized sequentially according to difficulty of musical and technical problems. (The analyses, which used Wedge symbolization for ease in linking traditional and contemporary practices, it was decided, should be simply suggestions as points of departure, rather than detailed lesson plans.) Finally, a model for teaching comprehensive musicianship, based on the three factors advocated by the Contemporary Music Project (analysis, performance and creativity) was designed and used as the basis for studying each piece comprehensively.

JUDITH L. HARRISON (George Mason University), "Preparation for Orff-Schulwerk Teaching: Refining Essential Skills in Undergraduate Courses": General Music teachers who undertake post-baccalaureate certification in Orff-Schulwerk must have competence in ear-training, improvisation, composition, dance, recorder and percussion. A survey, of general music methods instructors at colleges with membership in the American Orff-Schulwerk Association, was taken to determine how these skills are presently being taught within the music education curriculum, and also which methods of preparation respondents favored. Forty-four responses were received from instructors in twenty-five states; mandates for change were found in

the placement of improvisation and dance in existing curricula. A clear preference was shown also for separation of ear-training and harmony courses. Specific tasks, drawn from the AOSA Guidelines for Certification Courses, are presented to show how instruction in basic musicianship and music education should be more highly integrated. Ways to strengthen teacher preparation in aural skills through existing courses are presented.

EVA ADCOCK (Western Carolina University), "The Changing Voice. . .Let's Look Again": The author believes that the long-standing "alto-tenor" versus "cambiata" argument is largely one of terminology, since the range and tessitura proposals for the two vary so slightly. This paper summarizes and compares vocal range research of Irvin Cooper, Duncan McKenzie, John Cooksey and Eva Adcock; the research of Wesley Coffman, Harry Hollien and Frederick Swanson is also cited. The author then suggsts new functional vocal ranges and suitable scoring practices.

Voice change in boys is occurring earlier now than in previous decades, due to accelerated physiological maturation. (Voice change in girls, less "disturbing" than in boys, is not treated here in depth.) Hollien's longitudinal study of voice change in males indicated that there is no standard pattern for mutation; change may be initiated as early as twelve, or as late as fifteen years of age, and it may take as little as a few months or as long as several years. Swanson's research, a case study, revealed a void in the range as the change occurs.

Cooper's test of 9,000 boys in grades 7–9 in Montreal during the 1940s yielded four male vocal ranges; Adcock's 1963–1969 research of boys and girls in grades 5–8 in Tallahassee, FL estimated two singable ranges for boys. Cocksey's research in Orange, CA during the 1970s suggests five vocal classifications for Junior High boys. A reconciliation of these findings results in two ranges for the Junior High/Middle School higher male voice, which, when provided for in general music singing materials, greatly facilitates four-part choral singing for pubescent students.

5. *RECITAL:* **JOHN PATYKULA (Virginia Commonwealth University):** PROGRAM NOT AVAILABLE.

6. *COMPOSITION:* **GEORGE PARISH (Radford University), Chair.**

WALTER B. SAUL (Pfeiffer College), "Babbitt Squares": ABSTRACT NOT AVAILABLE.

BRUCE THOMPSON (Winthrop College), "Pitch Set Structure and Its Application in the Music of T. J. Anderson": T. J. Anderson (b. 1928, Coatesville, PA) is a black American composer, currently on the faculty at Tufts University. The author of this paper includes a short biographical profile, and discusses in detail, using examples from Anderson's *Chamber Symphony* (recorded CRI) and *Squares* (recorded Columbia), the composer's use of IC [interval class] successions, the structure and symmetry of pitch sets, and their use as structural devices, as well as his use of these source materials in the compositional process (e.g., transportation, retrograde, linking of sets, linear and vertical combinations, and accommodation of ornamentation).

EDDIE BASS (University of North Carolina-Greensboro), "Counterpoint and Medium in Mahler's *Kindertotenlieder*": Mahler's orchestral songs are the most significant representatives of a genre that, although short-lived, had established itself in European concert halls by 1900. Among those songs, the settings of Ruckert's poetry, and the *Kindertotenlieder* in particular, stand out as regards the role of the orchestra

in the realization of the essential voice-leading structure—a role that is more integral than that of the accompaniment in the usual piano *Lied*, even when later orchestrated.

The analysis uses Schenkerian reductive techniques to show the shared realization by singer and orchestral voices of upper-voice structure at several levels. A major conclusion of the paper is that Mahler's voice-leading techniques amount to a rediscovery of chamber music as a model for the relationship of solo voice and orchestra; the singer participates as "first among equals," and each orchestral player becomes a singer in his own right.

DON B. GIBSON, JR. (Elon College), "The Aural Perception of Relations Between Pitch-Class Sets of Equal Cardinality: A Computer-Generated Experiment": The theoretical accomplishments of Allen Forte and his colleagues have yielded highly systematic procedures for describing the pitch structure in atonal works. Speculation regarding the aural significance of relationships defined by these theorists has been stated by many prominent musicians since the appearance of Forte's earliest set-theoretic works. Such speculation has recently extended beyond purely theoretical circles. The music psychologist, Diana Deutsch expressed strong doubts regarding the perceptual validity of some of the basic operations defined in these theories (*The Psychology of Music*, 273–285). In response to Deutsch's concerns, Wayne Slawson suggested that both musicians and psychologists might benefit from a systematic investigation of this issue (*Music Theory Spectrum*, 5, 123).

This paper describes a first attempt to determine any correlation that may exist between theoretical and aural relatedness in non-traditional pitch structures.

7. *PERFORMANCE:* **RUBY MORGAN (Furman University), Chair.**

THE ROXBURY CHAMBER PLAYERS: "Chamber Music with Harpsichord": PROGRAM NOT AVAILABLE.

SHARON SHAFER (Trinity College), "Songs by Igor Stravinsky: A Lecture-Recital": PROGRAM NOT AVAILABLE.

DONALD F. FEINHOLD (University of Maryland-Eastern Shore), "A Wa-Wan Press Sampler: The Piano Music of Arthur Farwell": ABSTRACT NOT AVAILABLE.

CLAUDIA STEVENS (College of William and Mary), "Conveying Very New Music: The Performer as Analyst, Acrobat and Advocate": ABSTRACT NOT AVAILABLE.

8. *MUSICOLOGY:* **LINDA WHITESITT (Radford University), Chair.**

GENE H. ANDERSON (University of Richmond [VA]), "Pythagoras musicus": Pythagoras the musician was known to the Middle Ages and Renaissance through the apocryphal story of the harmonious blacksmiths. From its earliest appearance in Nicomachus' *Harmonikon Enchiridion* (2nd century) to its demise in the 18th century, the legend evolved through a series of musical, religious and historical treatises. The famous woodcut from Gaffurio's *Theorica musicae* of 1492 portrays, for example, extensive elaborations of the tale from Nicomachus' original. These accretions to the original tale stem from the writings of Iamblichus, Macrobius, Boethius, Isidore of Seville and Peter Comestor as well as from Gaffurio himself.

Details of Pythagoras' life and teaching are difficult to ascertain, because of the paucity of early testimony, his Society's tradition of *ipse dixit*, and the fusion of Pythagoreanism with Platonism in the 4th century B.C. Aristotle, the most reliable

witness of Pythagoreanism before Plato, provided the first discussion of the acclaimed doctrine *mundum regunt numeri*, which was probably stimulated by contemplation of the musical ratios. Pythagoras' personal discovery of these ratios is first attested to in a controversial passage dating back no further than Plato's time. Although the Pythagoreans were celebrated in antiquity as music theorists, there is evidence of non-Pythagorean music theory, theory of sound and acoustical experiments that influenced, and which were eventually absorbed by the Pythagorean myth. The superparticular musical proportions, for example, had been known in the Near East long before the sixth century B.C., but were specially cultivated by the Pythagoreans because of interest in number magic. The connection between music and metal working is provided by the Idaen Dactyls, whom Pythagoras reportedly visited on his way to Croton. Nicomachus conflated the disparate traditions into his colorful fairy tale, to be retold as fact for nearly sixteen centuries thereafter.

ELLEN TESELLE BOAL (Bethesda, MD), "Human Heartbeat and Musical Tempo: Myth and Reality": Many 20th-century musicians and writers assume that the human pulse was traditionally used as a tempo guide. In 1960, for example, Englehard Barthe wrote that "as long as there has been measured music" the human pulse has been used as a tempo measure, and that this is "so obvious." In a work published in 1972, J. A. Bank concluded that music from ca. 1200 to ca. 1520 shows a tendency towards two tempos—a "biological rhythm" of M.M. = 60, and a pulse beat of M.M. = 72. It is true that a number of references to the human pulse and the musical pulse are found in ancient and Medieval literature, but, though these correspondences between pulse and music may note the similarity of the beat and its regularity, none advocate correspondence of *tempo* until after the invention of fairly accurate clocks capable of indicating small time units. No such small time units were available to the earliest musicians for use as musical tempo guides, and, furthermore, ancient people were not as interested in exact tempo as are moderns.

This paper examines historical sources dealing with both pulse and music, and attempts to extract accurate interpretations of both types of references. For example, treatises by Galen (2nd century) and Michele Savonarola (14th century) show that the pulse appears not to have been used as a time measure for musicians; it was cited rather as an example of a beat whose variety in rate and rhythm musicians could recognize because of their skill in working with musical tempos. In addition, the physicians' concern was not with the *rate* of a series of pulses, but with the quickness of the systole or diastole within one pulse.

A thoughtful reading shows that the theorists Ramos, Gafurius and Zarlino were arguing that the pulse happens to divide into systole and diastole, just as the *semibrevis* happens to divide into two halves, pointing out, in actuality, that the *semibreve* is divided into two, not three *minims*. Careful study of the historical documents should make the musician wary of adopting an "average" pulse beat as a musical tempo guide. Not only did the musicians of earlier times recognize that human pulse varied considerably, but they also appear to have used the systole and diastole as a simile for the *steadiness* of the musical measure or *tactus*, and *not* as a measure of metronomic time.

WILLIAM E. GRIM (St. Andrews Presbyterian College [NC]), "Stylistic Confusion in Haydn's Symphonic Style: What Is *Sturm und Drang*?": Unlike the terms *galant* and *Emfindsamkeit*, *Sturm und Drang* was never used by 18th-century musicians

or critics to denote a musical style. Its appropriation from the literary world first occurred in 1909, in Theodore de Wyzewa's article "A propos du centenaire de la mort de Joseph Haydn," where it was meant only to provide an historical context for three minor-key Haydn symphonies ca. 1768–1772—Nos. 45 ("Abschieds"), 44 ("Trauer"), and 49 ("La Passione"). The term has since been given a greatly expanded meaning and has been used by more than a few musicologists to depict a musical style *sui generis* of vast proportions and limited duration. Much that has been written about the subject is inconsistent and even contradictory, and there is no agreement among scholars as to what actually constitute the stylistic features of *Sturm und Drang* in music. In addition, most commentary on *Sturm und Drang* is concerned with the history of ideas, and deals only in the most tangential manner with music.

All the style characteristics assigned by musicologists to *Sturm und Drang* (such as the preponderance of the minor mode, increased awareness of contrapuntal forms, the use of syncopation, etc.) are present also in Haydn's earlier and his later symphonic works, and are not unique to the so-called "*Sturm und Drang*" works. Additionally, contemporary 18th-century descriptions of the *galant* and *Empfindsamkeit* musical styles are remarkably similar to 20th-century descriptions of *Sturm und Drang*, thereby adding another layer of confusion to the specific nature of the term. The main feature of the so-called *Sturm und Drang* in music, namely the heightened presence of minor tonalities, is probably not due to the emotional influence of the literary movement of the same name (which came *after* the composition of Haydn's *Sturm und Drang* symphonies) but rather is more likely the result of operatic practices and long-standing traditions of key aesthetics.

LLOYD P. FARRAR (The Patuxent Martial Musick Collection, [Colesville, MD]), "Early American Band Music in Keyboard Score": Apart from several small collections of music (published in Massachusetts and Pennsylvania, 1800–1825) comprising music for bands of woodwinds and French horns, the earliest published American band music is thought to have appeared in the 1850s, for the then-new brass band. Notable "journals" of marches, quicksteps, polkas, etc. were issued in New York by Firth and Pond (1853) and in Cincinnati by W. C. Peters (1859). Much of the music in these journals, however, was published under pseudonyms; in this paper, the author shows that each composition existed also in a piano edition, usually with proper attribution, and that such composers as S. C. Foster, Henry Kleber, George F. Root (Georg Friederich Wurzel) and even Peters himself figure prominently in this group.

A much larger group of keyboard scores (ca. 1825–1850) can be identified, in which are found not only references to performance by known brass bands of the day but also (in about 15% of the works) indication of specific instruments intended for certain passages. The observation of conventions of 19th-century band scoring (e.g. heavy melodic doubling, adapting inner harmonies to idiomatic wind rhythmical lines, and the addition of rudimental drum figures in the manner of the old drumming manuals) makes re-orchestration of these works a relatively easy task and provides college band programs with an extensive and attractive repertory of pre-Civil War band music.

9. *PANEL DISCUSSION:* **GEORGE PARISH (Radford University), Chair.**
"The Role of Analysis Today": THOMAS BENJAMIN (Houston, TX), Guest Speaker.
Panel: JOSEPH DISTEFANO (East Carolina University), [Theory/Composition]; LOUISE PEAKE (University of South Carolina), [Musicology]; ROSALIE HARRITUN (East Carolina University), [Music Education]; LORAN CARRIER (Virginia Commonwealth University), [Performance].

Southern Chapter, March 7–10, 1985
Florida State University, Tallahassee, FL

Held in conjunction with The Sonneck Society and the Festival of New Music (FSU).

1. *WELCOME MESSAGES:* **ROBERT GLIDDEN (Florida State University), Dean, School of Music; and GERALD FARMER (West Georgia College), President, Southern Chapter CMS.**

2. *ANALYSIS OF TWENTIETH-CENTURY MUSIC:* **JEFFERY T. KITE-POWELL (Florida State University), Chair.**
PAUL HAYDEN (Louisiana State University), "An Examination of Passages of Atonality and Chromatic Tonality in Samuel Barber's *Piano Concerto*": The music of Samuel Barber, along with Aaron Copland's music, is among the most widely played of all American composers. Even so, Barber's music has not received the critical attention it deserves. One reason for this is undoubtedly related to the prevailing view that his music lacks compositional techniques which cannot also be found in the music of the 18th and 19th centuries. Barber's best works, however, including the *Piano Sonata* and *Piano Concerto*, do reveal an experimentation with techniques unique to the 20th century. In this regard, the *Piano Concerto* (1962) is his most forward-looking work; it combines sections of atonal counterpoint with frankly tonal melodies and chord progressions. Analysis of the work thus presents two problems: (1) the tonal sections, while familiar sounding, do not lend themselves to traditional (i.e., Roman numeral) analysis, because of the non-functional nature of the progressions; and (2) since the atonal sections are not serial, one cannot rely simply on a discussion of serial processes to elucidate the structure of the music.
The author shows, using various analytical techniques, that Barber's music possesses a fascinating mixture of compositional techniques from the common practice period as well as the 20th century, and concludes that Barber was very interested in incorporating 20th-century techniques within a traditional harmonic/melodic framework.
MICHAEL J. KALLSTROM (Florida A&M University), "Some Aspects of Rhythm and Texture in Sessions' *Eighth Symphony*": Roger Sessions' music has remained uniquely individual and personal throughout his career. In both his tonal and dodecaphonic works, certain distinctive aspects of style permeate his writing; of these aspects, two of the most important and essential are rhythm and texture. The purpose of this paper is to first isolate and then compare these aspects in Sessions' *Eighth Symphony*, which was selected for study because it is an example of his mature 12-tone technique and for its brevity and terse application of materials. In particular, the

use of rhythm and texture in the creation and release of primary climactic points in the first movement is examined. While the harmonic content of this work is also of major importance, the study is limited in order to focus on these less-studied elements.

The music for the first movement suggest four divisions; in each, the specific elements delineated and compared are the basic unit of pulse, meter changes, changes of tempo, changes in the instrumentation of the principal voice and textural density, measured both in terms of quantity and quality. The correlation and comparison of these diverse elements reveals two major climaxes in the movement. The second seems to be the stronger, due to its dynamic, contrapuntal quality as contrasted with the homophonic, static character of the first. Further study demonstrates how these rhythmic and textural elements function in the sections preceding and following the two climaxes, providing contrasting and/or generating momentum.

CHRIS MEISTER (Knoxville, TN), "Convergence as a Mode of Musical Organization: Comparing Varèse's *Hyperprism* and Penderecki's *Polymorphia*": This paper compares *Polymorphia* and *Hyperprism* as self-contained and internally-referent information networks. The behavior of the pitched instruments in *Hyperprism* is viewed as confluence of five compositional categories (or strands), each characterized by various articulation, timbres and surface-attack rates. Despite the confluential eminence, the overall emphasis is upon categorical autonomy, and *Hyperprism* may be described as five independently-oriented strands interacting dynamically and frequently. By contrast, *Polymorphia* constantly intermaps among a large repertory of easily-identifiable shapes, timbres, articulations and chord forms, while simultaneously engaging in a pitched-unpitched argument. Furthermore, the articulatory arrangement defines a tripartite arch-form, upon which the importance of accretionary and mapping processes continually mounts.

Comparison of the methods in the two works yields the following observations: (1) *Hyperprism*'s convergences are more an "exchange of character" than the increasingly frequent exchange of irreducible bits of information in *Polymorphia*; (2) an event within *Hyperprism* will engage in a dynamic interplay wherein its character is tested and emerges modified yet recognizable, whereas each element within *Polymorphia*'s atomistic mapping structure has no identity outside of the context of continual progression to maximum concrescence; and (3) *Hyperprism* is less concerned with the exchange of information than with the creation of a flow of awkwardly-kinetic energy, whereas in *Polymorphia*, the importance of information exchange supercedes that of energy creation.

3. *PANEL:* **"Historical Band Research": DIANA EILAND (Dublin, TX), Chair.** NAMES OF PANELISTS NOT AVAILABLE.

4. *PERFORMANCE:* **"The Complete Piano Works of Wallingford Riegger (1885–1961)": PAUL D. MARTIN (New Orleans), Piano.**

5. *EARLY MUSIC PERFORMANCE PRACTICE:* **LYNN WOOD MARTIN (Emory University), Chair.**

JOHN S. KITTS (University of Florida), "Musical Instruments in *The Triumphs of Maximilian*": ABSTRACT NOT AVAILABLE.

JEFFERY T. KITE-POWELL (Florida State University) assisted by the FSU Collegium Musicum, "Performance of Intabulations and Their Sources": The FSU Collegium Musicum performs works from the sacred and secular repertory of the late 15th and early 16th centuries for various combinations of voices and instruments, each of which is followed by a brief discussion of alterations made to the originals by later intabulators, such as questions of *musica ficta*, changes in the number of voices, coloration, additions or deletions, etc. The intabulated piece will then be performed on the appropriate instrument (lute, harpsichord or organ) and, if suitable, the two works may be played simultaneously.

JANICE HARSANYI accompanied by TIMOTHY HOEKMAN (Florida State University), "Roger Sessions: Vocal Melodist": The presentation is a lecture recital in which Roger Sessions' very personal approach to writing for the solo voice is examined. The works illustrated include *On the Beach at Fontana*, for voice and piano, Lorenzo's aria from *The Black Maskers*, the Fishwife's aria from *The Trial of Lucullus*, excerpts from *The Idyll of Theocritus* for soprano and orchestra, *Psalm 140* for soprano and organ, Malinche's aria from *Montezuma*, and the soprano aria from the oratorio *When Lilacs Last in the Dooryard Bloomed*.

6. *LECTURE RECITAL:* **"George Walker: Some Piano Works," JAMES EAKES (Xavier University).** PROGRAM: *Sonata No. 2* (1957); *Spatials* (1961); *Sonata No. 3* (1976); *Bauble* (1981).

7. *NEW COLLEGIATE CURRICULA:* **GERALD FARMER (West Georgia College), Chair.**

IRMA COLLINS (Murray State University), "An Undergraduate Curriculum Designed for Change": ABSTRACT NOT AVAILABLE.

DAVID KUSHNER (University of Florida), "A Model for the Ph.D. in Fine Arts": ABSTRACT NOT AVAILABLE.

PATRICIA COATES (Georgia Retardation Center, Atlanta), "A New Aesthetic Rationale for Music Programs": ABSTRACT NOT AVAILABLE.

BARBARA NOEL (Southeastern Massachusetts University), "Music Programs Past and Present: The Dean's Perspective": ABSTRACT NOT AVAILABLE.

8. *COLLEGIATE CONCERNS:* **RAYMOND BARR (Miami University), Chair.**

JAMES A. BRASWELL (University of Georgia), "Computers in College Music Administration": Computers were first used for administrative data processing in education in the 1950s. The advent of relatively inexpensive, yet powerful micro-computers and sophisticated business-oriented software have recently made possible, for the first time, the administrative use of computers at the departmental level. This paper identifies those NASM affiliates currently using computer technology in their daily operation and management. Of the 386 full-member NASM institutions, 41% are currently using computers; they comprise both private and public institutions, and include departments ranging from fewer than fifty to more than four hundred majors in all areas of the United States. A great diversity in equipment was noted, ranging from personal computers to highly-integrated centralized main-frames. In addition, detailed descriptive information is offered concerning software applications, computer hardware, the nature and scope of budgetary support, the level

of hardware, the nature and scope of budgetary support, the level of use, the level of formal training of the staff, the administrative areas affected most and least, the date at which use began and other factors affecting administrative computing within college music departments. The results of the study show that significant improvements are possible, but the diversity of computer equipment and software, coupled with a lack of training and access, continue to pose limits to the potential for effective planning and efficiency offered by this technology.

JOHN C. DRESSLER (University of Georgia), "The Impact of Applied Music Workload on Faculty Research Productivity": The area of applied music differs considerably from most other disciplines and even from music history and theory, in its emphasis on the one-on-one teacher/student relationship. It therefore presents problems different from those typically encountered in other areas of music teaching. For example, how does one equate the workload of teaching individuals with classroom teaching, determine how many private lessons constitute a "full load," or resolve the problem of a professor's not having a full load of private students? How does the ensuing adjusted workload affect research productivity? These and other pertinent issues form the nucleus of this paper.

The author surveys the literature in journals of higher education and administrative reports dealing with faculty workload and faculty research. Descriptions of workloads and research expectations are presented, both for higher education generally and for specific subject areas. From these, the author attempts to offer more concrete guidelines for applied music regarding the relative import of research and creative activity in the evaluation process, with particular attention to suggestions for achieving a balance of teaching, performing, research and service in the music field.

BILL B. RAMAL (Atlanta, GA), "Music Theory as a Prerequisite for Success in Commercial Music and the Music Industry": More and more, the structure of American society emphasizes the need for knowledge of the business aspects of a profession; this is especially true in the field of music. Government support for music has been cut back, and yet students read, see, and hear in the media about musicians (classical as well as popular) and music business professionals (publishers, managers, etc.) who earn enormous amounts of money. Most students who are interested in performance, publishing, recording or retailing (whether their orientation is towards classical or popular music) do not realize the importance and the necessity of a strong background in music theory for success in these areas. This paper examines the direct relationship between a broad and, in most cases, a specific knowledge of music theory and eventual success in these fields, and surveys career opportunities in the music business.

SUSAN COHN LACKMAN (Rollins College), "Music Theory: Satisfying the Math Requirement": Many liberal arts colleges have adopted a core curriculum that includes proficiency in a variety of areas, including quantitative reasoning. Of course, a class in mathematics is acceptable to fulfill this requirement, but classes in logic may also be accepted. As many know, music theory is a mathematically-based art, and classes in advanced harmony or species counterpoint should be equivalent to classes in logic or theoretical mathematics. This paper proposes designating certain courses as satisfying the math requirement, and proposes that there is justification, from both the mathematical and theoretical basis as well as from the historical basis, for returning music to its one-time place in the *quadrivium* of the liberal arts studies.

9. *PANEL:* **"Opera and the American Composer," ROBERT GLIDDEN (Florida State University), Chair.** JOHN GRAZIANO (CUNY/City College), PHILLIP RHODES (Carleton College), CONRAD SUSA, RICHARD WARGO, THOMAS WILLIS (Northwestern University).

10. *PERFORMANCE PSYCHOLOGY AND EDUCATIONAL PHILOSOPHY:* **S. TIMOTHY MALONEY (Stetson University), Chair.**

LAURA M. HANDLER (The Ohio State University), "Visual and Aural Perception of Emotion in Music Performance": The author proposes the existence of a systematic audience behavior for the perception of emotion in musical performance, and that this behavior is influenced by the visual as well as the aural effect of the performance. Seven cellists were videotaped as they performed the first two phrases of *The Swan* by Saint-Saens. They were encouraged to make their physical movements (a) correspond to, (b) over-dramatize, or (c) contradict the emotional message they wanted to communicate. Videotaped segments—one by each cellist—were chosen to represent as many combinations of visually and aurally emotional or unemotional performances as possible.

Two groups of observers (N = 30) were asked to rank, on a seven-point scale, the emotional level of these performances. In making their rankings, both groups participated in the "audio-only" mode, after which one group (N = 15) participated in the "video-only" mode and the other in "audio/video" mode. The mean rankings for five of the seven cellists revealed definite and consistent differences in perceived emotional level when presentation modes were compared. For these five, the mean rankings of emotional level for the audio/video mode always fell between those for the audio-only and video-only presentations.

BRUCE EDWARD RADEK (Louisiana State University), "Edgar Varèse's *Ionisation*": "Sometimes one sees so far that expression refuses to follow as though it were afraid." This aphorism, along with Varèse's belief that "each new work should have as a means of expression, a fresh technique, appropriate and flexible, in no way thwarting the free yield of conception," offers insight into the composer's ideas concerning the creative individual and the creative process, manifested also in his music compositions. Hoene Wronski, an early 19th-century physicist, chemist, musicologist and philosopher, defined music as "the corporealization of the intelligence that is in sound." This observation, according to Varèse, was what started him "thinking of music as organized sound instead of sanctified and regimented notes," a view that is important not only because it represents his own conception of music as "organized sound," but because his life was devoted to discovering and "organizing" new sounds. Varèse's conception of music can be understood by listening to and studying his works, by reading his lectures and his studies of mathematics, acoustics and physics and the writings of other distinguished Varèse scholars, and by examining his personal life.

This paper explores Varèse's musical concepts and deals specifically with the significance of his work *Ionisation* for composers, musicians and artists of the 20th century and beyond.

MARY BETH SCHULTZ (Largo, FL), "A Commentary on Thomas Tapper's *Chats with Music Students*": Thomas Tapper (1864–1958), American pedagogue and author, devoted his life's energies to the betterment of music education in both private and

institutional forms. One of his publications, *Chats With Music Students* (1890), introduces both timely and timeless philosophies that could well form the basis of pedagogical theory for 20th-century instructors truly dedicated to the ever-evolving art of music teaching. Points reviewed in the paper include: (1) motives for musical study; (2) moral implications of music study; (3) dealing with performance success or failure; (4) developing a holistic approach to the study of music; (5) the war against mediocrity; (6) developing a critical approach towards music; and (7) the true meaning of teaching. Each category is presented in the same spirit of "hint-giving" used by Tapper in his "Foreword," with the hope that there indeed are continuing educational implications for some 19th-century philosophical ideals.

11. *MISCELLANY:* **SUSAN COHN LACKMAN (Stetson University), Chair.**

VINCENT O'KEEFE (The University of Michigan–Flint), "Melodic Style as Interpreted by Transitional Probabilities": "If an army of monkeys were strumming on typewriters, they *might* write all the books in The British Museum": so stated Sir Arthur Eddington in 1926. Similarly, there is a remote possibility that a simian horde might duplicate a symphony. In some 50,000 attempts to write the first 28 pitches of Beethoven's *Ninth Symphony*, however, no more than two or three notes would be in correct sequence.

Music theorists and mathematicians have sought to apply various statistical models to the choices made by composers when writing melodies (i.e., tables showing the probability that after "tone a" of "duration b" there would follow "tone x" of "duration y." Such matrices based on note selection after a given tone comprise "second order" choices; similarly, a third order selection is governed by two tones preceding a choice. As the order is increased, transition tables grow to such enormous size that these data have been traditionally manipulated only by computers of substantial power.

The author, by using a "shift register" process, has been able to use a small personal computer to compile transitional probabilities of various composers, and subsequently to synthesize new melodies based on the entropy embedded in the original material. What has heretofore been the domain of sophisticated researchers is now within reach of the general musician.

WILLIAM J. JONES (University of South Alabama), "A Close Look at *Riley's Flute Melodies*": The more than 1263 melodies in the four volumes of *Riley's Flute Melodies* (New York, ca. 1818–1825) comprise a generous repository of the music known and loved in the New World during the first quarter of the 19th century. The editor of the Da Capo reprint (1973) of volumes 1 and 2 describes it as a fascinating "collection," and believes it may consist of a professional player's "pit parts." While this may well be true, this author believes there is a master plan behind the ordering of the music, making this more a serious collection than a mere anthology of music. This paper sheds new light on the collection's importance and use in its own day, and makes possible a new evaluation of the man behind it.

The study identifies the composers of many of the anonymous pieces; well-known as well as lesser-known names occur with a frequency which, together with the appearance of a number of apparently popular, though now obscure, operas and other stage works, indicates that the collection may well have occupied a more important position in American musical life of the early 19th century than was pre-

viously thought. Riley's volumes contain a wide variety of music from a time that has not, as yet, been well researched. This study helps clarify our knowledge of this generally forgotten time and suggests new possibilities for research.

TAMARA K. BOGGUS (Melbourne, FL), "Dvořák's Beliefs Concerning Music in America": Antonin Dvořák, one of the leading nationalistic composers of the 19th century, lived in the United States for almost three years. During this time, he served as the Director of the National Conservatory of Music in New York, where he taught composition and composed some of his best-known works. Until Dvořák came to New York, there had been little art music in America comparable to the music of the great European nationalists. Dvořák, however, provided new concepts, which aided the growth of a national musical style in the United States.

Dvořák believed that the lack of interest in American music was the primary concern, and that American music would become more national in its character when the people began promoting it and taking a lively interest in it. His role in America, he felt, was to lay the foundation for an art music based on indigenous elements of American culture. These elements included the folk music of two subcultures found in America—the American Indian and the Black American. He believed that if American composers assimilated the folk music of these two groups, an American school of composition would emerge. Through his own "American works," Dvořák demonstrated that America was more than adequately equipped with potential materials from which to build a sophisticated musical culture. Although some musicians challenged Dvořák's beliefs, many agreed with him and carried on his ideas after his return to Czechoslovakia. Through his highly publicized ideas concerning music in America and his use of American traits in his own compositions, Dvořák contributed significantly to the growth of American art music.

DAVID A. STARKWEATHER (University of Georgia) assisted by CARY LEWIS (Georgia State University), "An Analysis and Performance of Elliott Carter's *Sonata for Cello and Piano*": Elliott Carter's compositional style reached a turning point in three works written in the years before 1950—his *Piano Sonata* (1946), the *Sonata for Cello and Piano* (1948), and his *First String Quartet*, written in 1950. In these works, Carter decided to ignore any "imagined public," drawing upon musical ideas that were interesting to *him*. This personal approach to composition resulted in the *Sonata for Cello*, in an emphasis on the creation of large-scale continuity and an innovative approach to the recurrence of material. The reappearance of themes and motives defines the structure of the movements and gives the work a cyclical form. Within each movement, Carter employs various techniques of musical reprise, and his recalling or foreshadowing of thematic material from one movement in another increases the continuity and fusion of the entire work.

This analysis first examines various connections between the four movements, such as the return of the clock-like ticking of the first movement in the last, the appearance of the quintuplet figure from the second movement as a theme in the third, the descending minor third motive of the second movement used also in the fourth, and the appearance of the final notes of the third movement cadenza in the principal theme of the fourth movement. The author (cello), assisted by Ms. Lewis (piano), illustrates each relationship as it is discussed and demonstrates the thematic reprise and development found in each movement (several movements are unusual in this respect), concluding with a performance of the complete sonata.

12. *AMERICAN OPERA:* **DAVID KUSHNER (University of Florida), Chair.**

QUINCY C. HILLIARD (Florida International University), "*The Tender Land* Revisited": Although Aaron Copland is one of the most widely recognized and distinguished of American composers, it is his instrumental works—piano pieces, symphonies and ensemble compositions—that most people are familiar with. Another aspect of his music sometimes neglected even by music history books are his two operas, *The Tender Land* and *The Second Hurricane*.

This paper focuses on *The Tender Land*, Copland's second opera, completed in 1954, from a theoretical viewpoint, and examines the libretto and early critical reviews in addition to the music. The plot, including the characters and its setting in the 1930s, is examined, and its relevance to the 1980s is discussed. Musically, the analysis focuses on such elements as triadic and implied polychordal harmonies, modulations, diatonic themes, and imitative counterpoint. Excerpts played at the piano and from recordings, as well as a handout, illustrate the important points of the presentation.

MARY ELAINE YONTZ (University of Florida), "Douglas Moore's *Giants in the Earth*": ABSTRACT NOT AVAILABLE.

ANNE SIMPSON, assisted by JUDY DEAL-MOELLER (University of Southwestern Louisiana), "A Closer Look at the Giannini-Flaster Collaboration": Vittorio Giannini (1903–1966) and poet-journalist Karl Flaster (1905–1965) not only maintained a long and close friendship, but collaborated on two operas (*Lucedia* and *The Harvest*) and approximately twenty songs. Their operas derive from the Italian *verismo* tradition, and a flavor of post-Romanticism permeates the songs. Materials offered by Flaster's son, Karl W. Flaster (scores, manuscripts, photographs and other personal memoirs of his father and Giannini), have furnished additional details of their association. For this presentation, Judy Deal-Moeller (soprano) performs songs by Giannini and Flaster: "Tell Me, Oh Blue, Blue Sky," "Far Above the Purple Hills," "Be Still, My Heart," and an aria from *The Harvest*.

13. *CONCERT:* **"20th-Century American Music for Violin and Piano"; DINOS CONSTANTINIDES (Violin) and NANCY SAXON (Piano).**

PROGRAM: *Essay No. 1 for Violin and Piano* (1983) by Mark J. Dugas; *Scherzo for Violin and Piano* (1979) by David Barnett; *How Old is Song?* (1950) by Henry Cowell; *Piece for Solo Violin* (1983) by Mikel LeDee; *Music for Violin* (1983) by Deborah J. Baker; *Violin Prologue* (1982) by David Penri-Evans; *Sonata No. 4 for Violin and Piano* (1915) by Charles Ives; *Sonata for Solo Violin*, Op. 10 (1956) by Vincent Persichetti; *Composition for Violin and Piano* (1969) by Dinos Constantinides.

Great Lakes Chapter, April 20–21, 1985
University of Michigan–Flint

1. *WELCOME AND OPENING REMARKS:* **CHARLES G. BOYER (Illinois Wesleyan University), President, Great Lakes Chapter; JOHN SUESS (Case Western Reserve University), Vice-President, College Music Society; JOHANNES TALL (University of Michigan, Flint), Chairman of the Music Department.**

2. *THEORY AND MUSICOLOGY:* **HERBERT L. RIGGINS (Purdue University), Chair.**

GREGORY M. PROCTOR (The Ohio State University), "Scale, Diatonic Collection, Mixture and the Tonic Triad": ABSTRACT NOT AVAILABLE.

KATE R. COVINGTON and REY M. LONGYEAR (University of Kentucky), "Tonic Major–Tonic Mediant: A Variant Tonal Relationship in 19th-Century Sonata Form": While sonata form movements in major keys typically modulate to the dominant key for the second theme area, a widening of the tonal spectrum in the 19th century permitted other tonal goals, often in the form of third relationships, including the more remote major mediant key. The sonata form with this tonal structure is found in, for example, Beethoven's *Waldstein* sonata and Brahms' *Symphony No. 3*. In examining movements with the tonal structure by these and other composers, the authors conclude that (1) this tonal procedure was rare, (2) the normal compensation for III in the exposition is VI in the recapitulation, (3) the tonal relationship has a melodic parallel, (4) the major mediant is not part of a three-key exposition, and (5) composers sought different solutions to the compositional problems involved in the I–III relationship.

DAVID CARLSON (University of Michigan), "Delayed Structural Downbeat in Three Mendelssohn Quartets": The three principal points of tonal articulation in a sonata-form movement are the opening tonic, the closing tonic and the tonic that begins the recapitulation, which normally coincides with a restatement of the principal theme. A situation wherein the tonic arrives not with the first theme but later in the recapitulation has been called by Robert Morgan a "delayed structural downbeat." Because of the presence of first theme material, we perceive the recapitulation to have begun, but the arrival of the tonic, when it does occur, seems delayed. As Morgan has noted, this phenomenon became increasingly common in 19th-century sonata-form movements, where a strong tonic often does not appear until the second theme group.

This paper discusses varying degrees of delayed structural downbeat in the first movements of string quartets by Mendelssohn, Op. 13, Op. 80 and Op. 44, No. 2. These delayed structural downbeats affect the movements in several ways: (1) the first theme material in the recapitulation receives less tonal emphasis, with more placed on the statement of the second theme material, and (2) the expectation for a more stable statement of the first theme material is engendered (in all three movements, the first theme material appears in the coda in this context, fulfilling this expectation and allowing the movement to close as it began—with a statement of the first theme).

3. *LECTURE-RECITAL:* **PAUL KOSOWER (University of Wisconsin–Eau Claire), "Bach's Unaccompanied Cello Sonatas": [JUDITH WALKER (University of Wisconsin), Host].** The Cello in its present form has existed since about the mid-16th century but was not used significantly as a solo instrument until the end of the 18th century. The six suites for cello, which exploit characteristics of the cello that had not been explored before, reveal Bach's vision of the possibilities of the instrument. EXACT PROGRAM NOT AVAILABLE.

4. *PANEL PRESENTATION:* **"Computer-Assisted Instruction in Music Theory."** BRUCE BENWARD (University of Wisconsin–Madison), ANN BLOMBACH (The Ohio State University), JOHN WM. SCHAFFER (Indiana University), JAMES McCARTHY (Western Michigan University), and RICHARD D. ASHLEY (Western Illinois University).

5. *PLENARY SESSION:* **Held jointly with the American Musicological Society and the International Bach Conference.** Keynote Address: LUDWIG FINSCHER (Heidelberg University): DETAILS NOT AVAILABLE.

6. *MUSIC IN GENERAL STUDIES:* **ROBERT M. DALEY (Purdue University), Chair.**

ROBERT L. WEISS, JR. (Southern Illinois University), "The Appreciation of Music: Should We Be Content With Content": Instruction in music appreciation traditionally has focused on content and cognitive skills. Textbooks generally differ from each other only in how much time is spent on terminology, historical information, music theory, listening aids, descriptions of genre and biographical data. Pre- and post-course questionnaires are frequently the only places where preferences are solicited. Instructional strategies are needed to encourage the development of affective as well as cognitive skills in music apperciation; the use of classroom interventions based on developmental instruction suggests one possible approach.

Value awareness and understanding of how it is developed may be a key to addressing both domains in music appreciation. Classroom interventions can be designed in a developmental instruction model that takes into consideration students' different stages of development, possibly providing a more secure learning environment and encouraging student growth. As a student thinks with increasing complexity about his own processes of knowing and valuing, he is going through a process of identity development. Developmental instruction, through challenge and support variables, can help move this process in a positive direction.

LINDA C. FERGUSON (Valparaiso University), " 'Liberalizing' Education in Music": The traditional liberal study of music, the science of relative multitudes, dealt with the nature of the phenomenon rather than its particularized manifestations—that which was speculated rather than heard. In modern times, a well-justified shift in emphasis to the sonorous experience of music has generated courses for the lay person known loosely as "general music." But "generality" seems to have given way to a highly-fragmented set of approaches to musical appreciation. Too often, attention was diverted from musical sounds, as analysis, provision of socio-historic background, biographical study of composers, concern for stylistic periods, and emphasis on score reading became the apparent paths to musical comprehension. The essential principles that unify and underlie all musical art often ceased to be considered.

By recalling the liberal framework for understanding music, "general music"can rectify its name; but that recollection cannot remain in the realm of the speculative. Music as experienced is concrete and particular. The relationship of the abstract to the particular (of "Music" to "works of music") is analogous to the relationship between composition and performance: "works of music" (performances) particularize and make sensible the abstract ideal of "Music" (compositions). In this relationship between performance and composition lies a key for maintaining music's

liberal and general integrity, while allowing us to ground our study in audible works of music.

PATRICIA EGER (Huntington College), "Composer vs. Consumer: An Aesthetic Re-evaluation of *Avant-Garde* Music": The author proposes a re-examination of the aesthetic of the *avant-garde* and its relationship to the modern consumer, with consideration to the implications in the ever-widening gap between the composer and his audience.

7. *LECTURE-RECITAL:* **SHARON SHAFER (Trinity College), "Die Lieder aus dem Notenbuch der Anna Magdalena Bach": [K MARIE STOLBA (Indiana University–Purdue University), Host].** PROGRAM NOT AVAILABLE.

8. *PANEL PRESENTATION:* **"Trends in Arts Administration."** SUE GAMBLE (Central Michigan University), CHRIS VAN ANTWERP (Michigan Association of Community Arts Agencies), JOHN ROBERTS (Indiana University–Purdue University, Fort Wayne), EDWARD NELSON (Michigan Council for the Arts).

9. *RECITAL:* **The Verdehr Trio (Michigan State University).** WALTER VERDEHR (Violin), ELSA LUDEWIG-VERDEHR (Clarinet), GARY KIRKPATRICK (Piano) [RALPH G. LEWIS (University of Michigan), Host]: PROGRAM NOT AVAILABLE.

10. *STATE OF THE PROFESSION:* **CHARLES G. BOYER (Illinois Wesleyan University), Chair.**

ROBERT ERBES (Michigan State University), "Teacher Education-Certification": The process and standards for certifying music teachers in the U.S. remained relatively stable during the decade of 1972–1982. However, with the publication of several reports in 1983 and 1984 concerning the condition of our nation's educational system, one can surmise that teacher certification will now undergo rapid and perhaps dramatic change. Recent evidence seems to indicate that the testing and evaluation of teaching is becoming an integral part of teacher preparation, certification and professional development. Forty-two states are presently using or are contemplating some form of testing for teacher certification. In addition, fifteen states are implementing "entry-year programs," in which first-year teachers seeking full certification are periodically assessed by an evaluation team from outside the teacher's district.

With the rapid growth and emphasis in testing as a part of certification, we have to ask ourselves if it really makes a difference. Can it really eliminate those who will not succeed as teachers? Four alternative or supplemental approaches that will be even more effective are suggested in the paper. If the profession is to flourish, the primary goal continues to be strong and vital school music programs staffed by well-trained and capable music teachers.

SUE VANDERBECK (Marygrove College), "Marketing and the College Music Program": Marketing, an integral part of the management process in the profit sector, is seen by many as indispensible for the growth of college and university music schools, because of several factors threatening the stability of higher education in music. These include the current level of support for the arts in education, changes in state and federal funding, the changing profile of age demographics and the declining number of college graduates in music. The seriousness of these factors

makes it clear that college music schools must develop marketable programs for the education of the community within and surrounding the college. The development of such programs begins with an analysis of the nature of the institution, the surrounding community and the competition. In addition to concentrating on major programs, collegiate music schools must develop avenues that interlock their academic programs and their concert series with community education. Once suitable programs are developed, a marketing plan must be established and implemented; this involves the definition of the product from the consumer's point of view. Once defined, the programs must be communicated to target markets efficiently and effectively. Such an active marketing plan will foster the growth of the music program and will enhance the image of the college or university as a whole.

RALPH G. LEWIS (University of Michigan), "Faculty Vitality: The Role of the Department Chairman": Current trends in academe, including retrenchment, the "tenuring-in" of faculty and subsequent reductions in the hiring of new faculty all mitigate against faculty vitality. The chairman of a music department must act to promote faculty vitality, effective teaching and productivity in creative work, whether it be scholarly writing, composition or performance. He must use his energy and his problem-solving abilities to examine situations and then to create new conditions in which faculty satisfaction can be more readily assured.

The author presents several cases in which the creation of new situations brought sustained productivity in creative work and more effective teaching; these cases are discussed as exercises in problem solving, dealing with situational factors of control and restraint.

EMANUEL RUBIN (Ball State University), "Doctoring the Doctorate": The traditional thrust of doctoral education, resulting in the Ph.D. degree, has been to gain great depth in an academic area and master the techniques and materials of scholarship in preparation for independently extending that specialty still further. Howard Hanson eloquently championed the D.M.A. degree as a parallel route for the development of artist-teachers who would make the United States a world leader in the education of performing musicians. In short, we are, in both cases, "geared up" to educate musical specialists. The alternative—a "generalist"—connotes a person who knows "a smattering of everything," implies superficiality and does not adequately or positively convey the possession of the right kind of skills.

A new term—*synthesist* (defined as "one whose specialty is in perceiving and explaining broad-spectrum relationships")—is proffered as a substitute. The Doctor of Arts degree is examined anew as an idea whose time has finally come. A model program is examined, and a survey of its graduates presented as a demonstration of its effectiveness. This degree is advocated as a meaningful response to the needs articulated at the Dearborn Conference and elsewhere, a response that is preferable to simply ignoring those arguments or, on the other hand, emasculating strong doctoral programs that supply the specialists we shall continue to need.

11. *LECTURE-RECITAL:* **ELLEN BURMEISTER and MARCIA ROBERTS (University of Wisconsin–Madison), "Song Cycle as Compendium: *Harmonium* by Vincent Persichetti": [MARY M. KNIGHT (Lewis University), Host]:** PROGRAM NOT AVAILABLE.

12. *PANEL PRESENTATION:* "The Choral Director as Voice Teacher": GARY BANGSTAD (University of Wisconsin–Stevens Point), JAMES TURNER (Marygrove College), JOHN LOESSI (Indiana University–Purdue University, Fort Wayne), CHARLES REICHL (University of Wisconsin–Stevens Point).

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